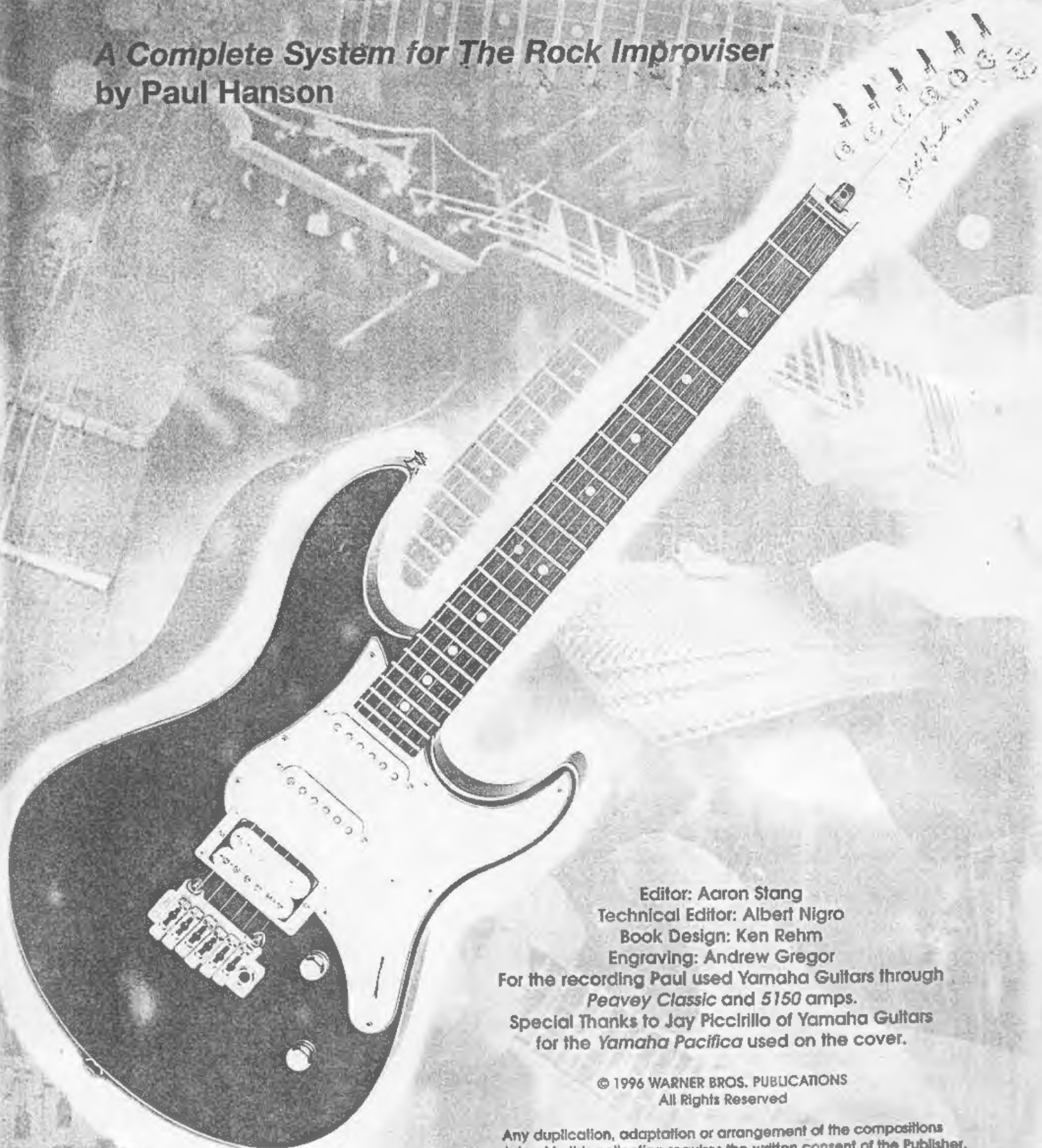


SHRED

Guitar

A Complete System for The Rock Improviser
by Paul Hanson



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For the recording Paul used Yamaha Guitars through
Peavey Classic and 5150 amps.

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CONTENTS

Book One: Shred Guitar

	Page #	CD Track
Introduction.....	4	1
Tuning Notes.....		2
Progression 1: Dorian Sounds.....	6	3
Example 1 - 17		4 - 20
Progression 2: Phrygian and Exotic Sounds	14	21
Example 18 - 29		22 - 23
Progression 3: Slow Blues.....	23	34
Example 30 - 40		35-45
Progression 4: "Straight-Eight Blues"	29	46
Example 41 - 48		47 - 54
Progression 5: Lydian Sounds	36	55
Example 49 - 57		56 - 64
Progression 6: Major Pentatonic and Mixolydian Sounds	43	65
Example 58 - 61		66 - 69
Progression 7: Natural Minor.....	49	70
Example 62 - 73		71 - 82
Progression 8: 12-Bar Blues.....	58	83
Example 74 - 77		84 - 87
Progression 9: 16-Bar Shuffle Blues	62	88
Example 78 - 80		89 - 91
Progression 10: Major Sounds	66	92
Example 81 - 87		93 - 99

Book Two: The Practical Guide to Harmony and Theory

Unit One:	
Major Scale Construction	74
Unit Two:	
Scale Fingering Patterns	76
Unit Three:	
Pentatonic Scales (Relative Minor)	79
Unit Four:	
The Blues Scale	81
Unit Five:	
Chords and Harmony	82
Unit Six:	
Intervals	83
Unit Seven:	
Major and Minor Triads	86
Unit Eight:	
Power Chords	87
Unit Nine:	
Building Chords In a Key Center	88
Unit Ten:	
Diatonic 7th Chords	89
Unit Eleven:	
Modes	91
Unit Twelve:	
More Relative Minor	93
Unit Thirteen:	
The Harmonized Minor Scale	94
Unit Fourteen:	
Harmonic Minor	95
Unit Fifteen:	
Jazz Melodic Minor	97
Unit Sixteen:	
Symmetrical Scales (Whole Tone and Diminished)	99
Unit Seventeen:	
Extensions and Suspensions	100
The Ultimate Practical Scale Glossary	
The Five Traditional Major and Minor Pentatonic Fingering Patterns	103
The Five Traditional Major and Minor Scale Fingering Patterns	104
The Seven "Three-Note-Per-String" Major and Minor Scale Fingering Patterns	105
The Five Traditional Blues Scale Fingering Patterns	107
The Five Traditional Harmonic Minor Scale Fingering Patterns	108
Two "Three-Note-Per-String" Harmonic Minor Scale Fingering Patterns	109
The Five Traditional Melodic Minor Scale Fingering Patterns	110
Two "Three-Note-Per-String" Melodic Minor Scale Fingering Patterns	111
The Diminished Scale	112
The Japanese Pentatonic	113
The Whole Tone Scale	113
The Gypsy Minor Scale	114
The Enigmatic Scale	114

Introduction

Like one college quarter, or one phase at GIT, this system is designed to be gone through in ten weeks. Right now I am challenging you to commit to stick with it for that period. After the ten weeks you will see a major improvement in your soloing, but as you continue your learning and growing as a musician this material will grow with you, it's designed to be used over and over. There's enough vocabulary and information in each of these sections to keep you busy for many years. It's taken me at least ten years to assemble many of these phrases and licks. After the ten weeks start back at your own pace going through material you feel you need work on.

You'll Need:

- 1) Your guitar and amp
- 2) A CD or cassette player for the rhythm tracks
- 3) An electronic tuner can also come in handy

I have carefully organized each of the rhythm tracks to feature a different style of rock soloing. For example, there is slow blues, fast blues, minor and major sounding progressions, as well as other modes like phrygian, lydian and mixolydian. Also, the first four progressions stay mostly within one key, but at Progression Five they begin getting harder—adding key changes. As you work through these progressions you should also go through, at your own speed, "the Practical Guide to Harmony and Theory" doing all the assignments. If theory is totally new to you. You may actually want to spend some time with the practical guide before you start into these progressions. As you go through this system use these guidelines:


- 1) There are ten rhythm tracks corresponding to each of the ten chapters, use one each week for ten straight weeks.
- 2) For each rhythm track keep a "log" in which you name the phrases and licks you're working on. Devise with creative names for your phrases, for example: "Ridiculous Stretching Legato" or "Slippery Arpeggios". Any name that'll allow you to remember the phrase, the weirder the better. I've found this part is very important, without it you may forget some of the vocabulary you are building.
- 3) At the top of each rhythm track I indicate the tempo with a metronome marking. Be sure you can play in that tempo using simple rhythmic groupings like quarter notes and eighth notes as well as the more difficult triplets and sixteenth notes. I often find players are so busy going for those death defying licks that they have trouble playing in simple, even, eighth notes.
- 4) Vibrato is an important part of your sound so I recommend soloing over each progression at least a few times focusing only on controlling your vibrato in the suggested rhythms instead of merely vibrating at whatever speed your reflexes happen to vibrate at. If you do this exercise you'll build control over those reflexes and make your solos much more listen able. (Of course all guitarists don't vibrato in even eighth notes or triplets, but wouldn't it be nice if you could if you wanted to.)
- 5) Basics are most important! You can always tell how good someone is by how well they do the simple things. As in martial arts, sports or any endeavor, basics are the secret of true mastery. The people who are able to stick it out through the drudgery and constant repetition of the basics are the ones who become great.
- 6) Don't bite off more than you can chew. Howard Roberts once compared learning to juggling: let's say a juggler can handle three balls at time, if he adds a fourth he may drop them all. Get the idea? Keep yourself challenged with new material but don't add too much at one time or you may become over whelmed.
- 7) This is real important: If you're getting frustrated or having trouble keeping up, then my guess is you are doing OK, just hang in there, keep doing the exercises the best you can and don't quit! Take satisfaction in the fact that you are hanging in there and doing the assignments, not whether or not you can tell if your playing is getting better. I promise your playing will get better. Remember back in school during class and you're watching the clock, it moves much faster if you don't pay attention to it.

Realize this also:

That feeling you have when you are not satisfied is very important to help drive you to be best you can be! Adjust this system to fit your own needs but stick with it for ten weeks. After that feel free to skip around if you wish.

Prepare to become a better guitarist!

Good luck, and remember: "Practice makes perfect!"



PROGRESSION 1: DORIAN SOUNDS

CD

3

(Rhythm Guitar Part)

Am Bm

C Bm

1. Am 2. E7 D.C.

Analysis and Scale Choices

This progression revolves around the "two" chord (II) in the key of G (which is the A minor chord). Although all the chords are built from the G major scale, there is no G chord played. Since the first chord we hear is A minor, and the progression sounds like it should always return to A minor, we say we are playing in **A Dorian**. (Dorian is the sound of a major scale centered around its II chord.)

Our main scale choice will be A Dorian: A-B-C-D-E-F#-G-A. Since the A Dorian scale consists of all the same notes as G major and E minor, you may use all the same scale patterns. Just remember that "A" is now the important note.

Because of their similarities, the A minor pentatonic (A-C-D-E-G) and A blues scale (A-C-D-Eb-E-G) can be used instead of, or in addition to, the A Dorian scale. Each will have its own tonal "color."

Since the harmony is derived from G major, you may go ahead and use all seven of the G major scale arpeggios: G, Am, Bm, C, D, Em and F#dim (as well as their corresponding 7th chord arpeggios). All of these arpeggios can work anywhere in the progression. Just like the other scale choices it's important how you phrase and exactly where you place, the arpeggios that makes them really sound good. So do some experimentation!

There is one chord in the progression you must watch out for: E7, the "five" chord. The E7 chord contains a G \sharp note, which will clash with the G \natural contained in the Dorian or minor pentatonic scales. Over the E7, I recommend the A harmonic minor scale (A-B-C-D-E \flat -F-G \sharp -A). This is a great opportunity to pull out any A harmonic minor scale licks! Be careful, E7 creeps up on you and then only lasts for two bars. Be prepared for it. (If any of this goes whizzing right over your head, skip to the "Practical Guide to Harmony and Theory" sections and start reading!)

Phrasing and Vibrato

Tempo: ♩ = 120 b.p.m.

Phrasing: For even phrasing when improvising, use 8th notes, 8th-note triplets and 16th notes. If the regular 16th's are not challenging for you, try using arpeggios.

Ok... if you are one of those shredder types, you could try 16th-note triplets. This would be equivalent to regular 16th notes at 180 b.p.m. (shredding!); that's groups of six notes squeezed into each beat. Be careful to make sure you are "locked-in" with the rhythm, your notes are clear and you're not tense.

Of course, over any of these progressions, go ahead and "float" any rhythm you wish (play as fast as you want while not locking-in to the beat). As you do this, try to keep your foot tapping to the time, thus strengthening your awareness of the rhythm underneath. This will also improve your ability to come out of your "floating" phrases solidly. I think Eddie Van Halen once described this floating idea, then ending in solid time, as "falling down the stairs and landing on your feet."

Vibrato: Vibrato is like the glue that holds your phrases together. Over each of the progressions, I recommend you try to vibrato in specific rhythmic groupings. At this tempo, I suggest you vibrato with eighth notes (that's one pull on each eighth note, or two pulls every beat: 1 & 2 & 3 & 4 &). If you want a faster, more difficult workout, try triplets. This vibrato workout may sound weird at first, but it's really helpful in improving this technique, which affects your overall style and sound.

Suggested Phrases and Licks

Next are some fairly basic A minor pentatonic phrases. Note that many of the licks and phrases in this book are presented without a 'meter.' This is because most can be played beginning on any beat. Also, many can be played as continuously repeating patterns -- each repetition would fall on a different beat.

Example 1 (CD 4)

Example 1A:

The musical notation for the guitar solo is presented in two staves. The top staff is a standard musical staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes, many of which are beamed together and have slurs above them. The bottom staff is a guitar tablature staff, labeled 'TAB' on the left. It shows fret numbers (0, 5, 6, 8) placed on the strings, with some notes beamed together. Above the tablature staff, there are some markings: a square box, the letter 'V', another square box, and the word 'sim.' (simulazione). The notation ends with 'etc.' in the top right corner.

Example 1B:

etc.

sim.

TAB

Example 2 (CD 5)
Simple Bending Phrases and Exercises

Use either your third or fourth fingers for the bends. Whichever finger you use, be sure to support the bend with the other available fingers. Play each example repeatedly to build strength.

Example 3 (CD 6)**Example 3A:**
Example 3B:
Example 4 (CD 7)

Ascending through the minor pentatonic scale.

Example 4A:
Example 4B:
Example 4C:
Example 5 (CD 8)

Play the following bends with your 3rd finger (supported with the 2nd finger). For the high note, use the 4th finger.

Example 5A:
Example 5B:

Advanced Blues Scale Phrases

These three examples, derived from the A blues scale, cover most of the fretboard. Each phrase is notated "in time" with 16th-note phrasing.

Example 6: 5th Position (CD 9)

Example 6: 5th Position (CD 9)

Example 7: 8th Position (CD 10)

Example 7: 8th Position (CD 10)

Example 8 (CD 11)

This example starts in 9th position, slides up to the 12th and to the 14th position.

Example 8 (CD 11)

Arpeggios with Sweep Picking

Here are some arpeggio ideas of varying difficulty. We'll expand on these techniques as we move through the progressions.

To a certain point, it's helpful to adjust licks so you can play them with your own style. If you want to add a few hammer-ons and pull-offs, or change the picking a little, go ahead. Remember: The focus is on building your vocabulary and improving your ability to apply it to soloing situations.

Sweep picking: In Example 9 (D shapes), the first three notes on the G, B and E strings are all downstrokes; that's a "sweep." Just push your pick straight through from one string to the next, without stopping - almost as if you are strumming a chord, but with the fingers of the left hand fretting only one note at a time.

Also, it really helps to palm mute with your right hand on the bridge, dampening the ringing of any unwanted strings. If this technique is hanging you up, let me give you a tip: Keep trying different sweep picking ideas, don't get bogged down feeling you have to master one sweeping phrase before you move to another. You may find that you "get" this technique after the third, fourth or fifth sweeping phrase you try. Good luck!

Three-String Arpeggios: "D" Shapes

Example 9 (CD 12)

This example moves from a C major arpeggio to a D major arpeggio. These are the IV and V chords in the key of G major (or the III and IV in A Dorian).

Example 10 (CD 13)

Here we add "Dm" shapes.

Example II (CD 14)

Notice the "7th" chord arpeggios ascending, starting with E minor7 (the VI7 chord in G major), then ascending through the harmonized scale. This one uses only "up sweeps," I've found this phrase really helps a lot of people get the hang of sweeping.

Example IIA:

Em7 8va → F#m7(b5)

Example IIB:

Gmaj7 8va → Am7

Example 11 (Continued)

Example 11C:

Bm7

8va ----->

Cmaj7

Musical notation for Example 11C. The top staff is in treble clef, key of G major (one sharp). It shows a sequence of eighth notes with triplets. The bottom staff is a guitar TAB with fret numbers 17, 14, 15, 16, 17, 14, 15, 16, 19, 15, 17, 19, 15, 17, 17. Above the TAB, there are pickup notation symbols (square and 'V') and the word 'sim.' (simulazione). The word 'etc.' appears at the end of the sequence.

Example 12 (CD 15)

This is a 'D' shape arpeggio idea with a very 'brain scrambling' sequence, based on a Russ Parish lick.

Musical notation for Example 12. The top staff is in treble clef, key of G major. It shows a sequence of eighth notes with arpeggios. The bottom staff is a guitar TAB with fret numbers 7, 3, 5, 4, 7, 8, 5, 6, 5, 8, 5, 7, 5, 7, 8, 7, 10, 7, 8, 7, 10, 12, 8, 12, 8, 12, 9, 10, 9, 11, 12, 10. Above the TAB, there are pickup notation symbols (square and 'V').

Musical notation for Example 12. The top staff is in treble clef, key of G major. It shows a sequence of eighth notes with arpeggios. The bottom staff is a guitar TAB with fret numbers 14, 10, 12, 11, 13, 15, 12, 15, 12, 15, 12, 13, 12, 14, 15, 14. Above the TAB, there are pickup notation symbols (square and 'V').

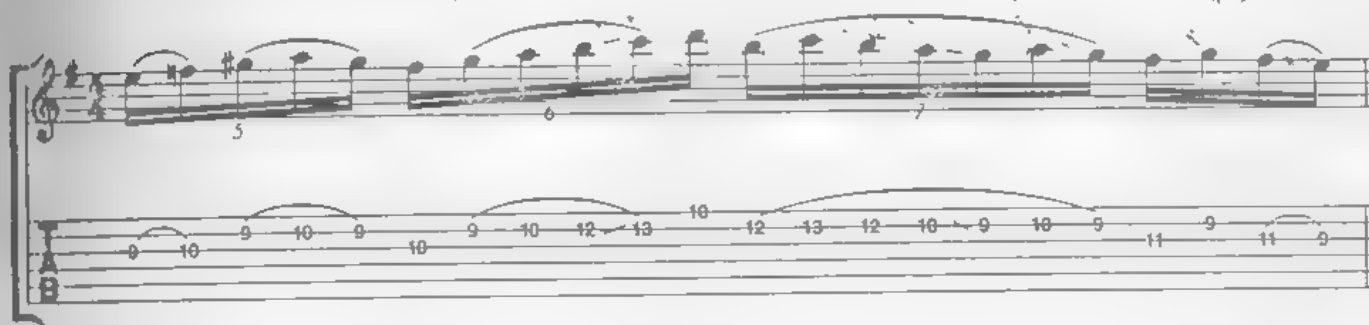
Example 13 (CD 16)

A Mike Ward style lick using 'C' shapes.

Musical notation for Example 13. The top staff is in treble clef, key of G major. It shows a sequence of eighth notes with arpeggios. The bottom staff is a guitar TAB with fret numbers 12, 10, 9, 10, 12, 8, 10, 9, 7, 8, 10, 7, 8, 7, 9, 10. Above the TAB, there are pickup notation symbols (square and 'V') and the words 'Am' and 'G' indicating chords.

Example 17: Harmonic Minor Over The 'Five' Chord (CD 20)

Here is one simple 'floating meter' phrase using the A harmonic minor scale (A-B-C-D-E-F-G \sharp -A). Because it includes 'G \sharp ' (the 3rd of the E chord), it works better over the E chord than the A Dorian or blues scales. Another popular idea is to play diminished 7th arpeggio phrases starting from a half-step below the key note (in this case, G \sharp). You will find a couple of cool ones described for Progression 9. Adjust them to the right location so they contain a G \sharp .



Your Assignment: Improvise over Progression 1, using the play-along recording, at least five times (1/2 hour total) a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato. Always tap your foot!

Keep a log and give names to each new phrase you develop. (Name your old favorites so you can keep track of those as well!) By the end of the week, have at least three new phrases in your vocabulary. Then take a two day break.



PROGRESSION 2: PHRYGIAN AND EXOTIC SOUNDS

CD

21

A (Rhythm Guitar Part)

B5 (N.C.) B5 (N.C.) B5 (N.C.)

B5 (N.C.) **1.** E5 D5 C5 B5

E5 D5 1. A5 C5 B5 2. A5 C5 B5 D.C.

Analysis and Scale Choices

Like in the first progression, here we also use chords from the key of G major, but again, the sound is not centered around G. This time it's centered on the III chord: B minor or B5.

So, our main scale choice is **B Phrygian** (B-C-D-E-F \sharp -G-A-B), which contains the same notes as G major, only centered on B. This scale works throughout the whole progression. If you're not familiar with the Phrygian Mode, it's "Spanish/Exotic" sound should jump out at you. It's very cool! (Refer, if necessary, to the "Practical Guide to Harmony and Theory" chapter on modes.)

Extra Scale Choices for Section A:

The harmony is very open, in other words, the notes and chords don't clearly define particular scale choices, so the options are many. Let's check out some exotic ones.

Phrygian Dominant

Phrygian normally has a minor third. In Section A, since there is no third played in the B5 chord, we have the choice to color the chord major as well.

In B Phrygian, if you raise the minor third to a major third (D to D \sharp) keeping the other notes the same, you get a scale sometimes called "Phrygian dominant" (We call it "dominant" because it contains a major 3rd and a b7th, like a dominant chord)

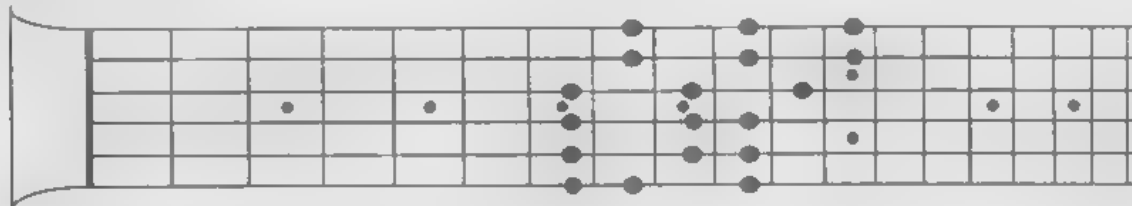
The B Phrygian dominant is made up of the same notes as E harmonic minor, so you don't have to learn new scale patterns. (See your Scale Glossary for harmonic minor fingering patterns). To play Phrygian dominant, remember this: Go up a fourth (5 frets), and play harmonic minor. So, in order to imply B Phrygian dominant over Section A, play E harmonic minor.

Phrygian Major

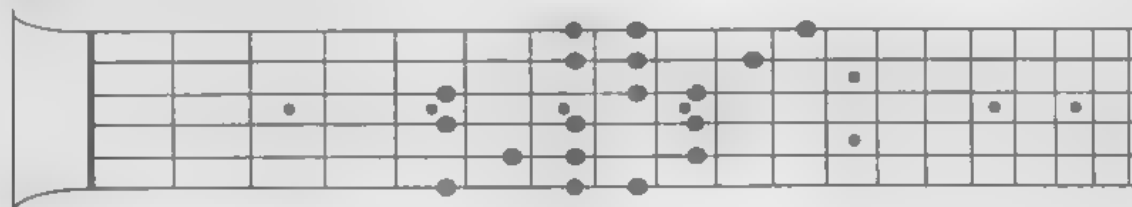
When using Phrygian, try not only sharpening the third, like Phrygian dominant, but also sharp the 7th (in B Phrygian, that's the A note moved up to A \sharp). Some people call this the "Gypsy minor" scale, this one's "out there."

Here are all three Phrygian scale fingerings. For more ways to play these, see your Scale Glossary

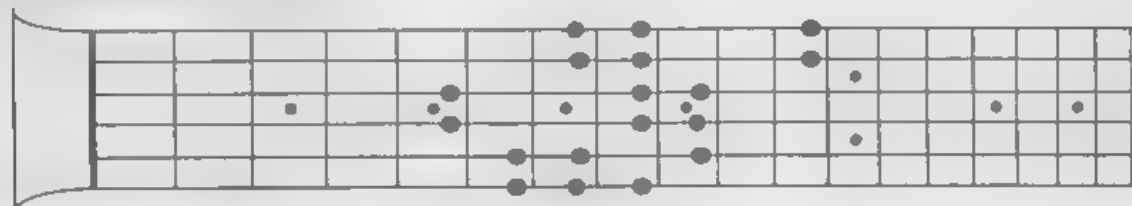
B Phrygian (C major)



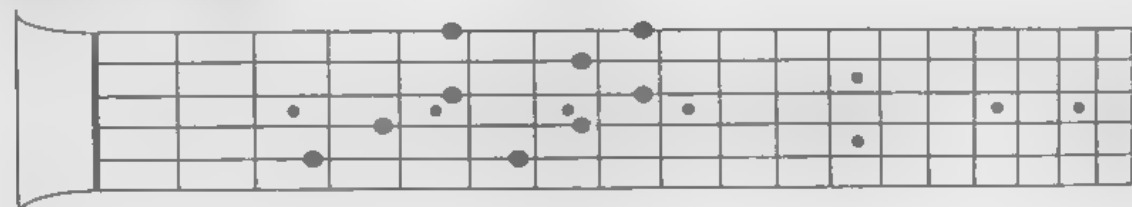
B Phrygian Dominant (E harmonic minor)



B Phrygian Major (E Gypsy minor)



C Diminished 7th arpeggio



Diminished 7th Arpeggios:

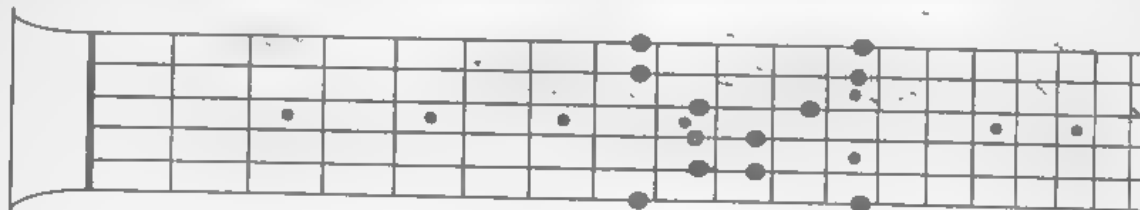
For a "Neoclassical Sound," try playing diminished 7th arpeggios starting on "C" (the III). Since diminished arpeggios are symmetrical, any note in the arpeggio can be considered the root. The C diminished arpeggio is spelled: C-E \flat -G \flat -A \flat , so you can actually play the E \flat , G \flat , or A \flat diminished arpeggios and achieve the same effect!

Remember the above scale choices work only for Section A, they don't work too well for Section B.

Scale Choices for Section B:

Because there are several chords in this section which define the harmony, our scale choices are more limited here than in Section A. For Section B, I recommend the B Phrygian/G major scale.

Japanese Pentatonic: There are several of these scales, but this one works well over both Sections A and B (you've heard it before in old movies and as background music at Sushi places). Try it out!



Phrasing and Vibrato

(Tempo: $\text{♩} = 100 \text{ b.p.m.}$)

Phrasing: For "even phrasing" when improvising, use 8th notes, 8th-note triplets and 16th notes. If you can play 16th-note triplets (that's groups of six notes over each beat) go for it!

As before, you can go ahead and "float" any rhythm, playing as fast or slow as you wish, but work at keeping your foot tapping to help strengthen your awareness of the rhythm underneath, and make sure you exit your phrases solidly.

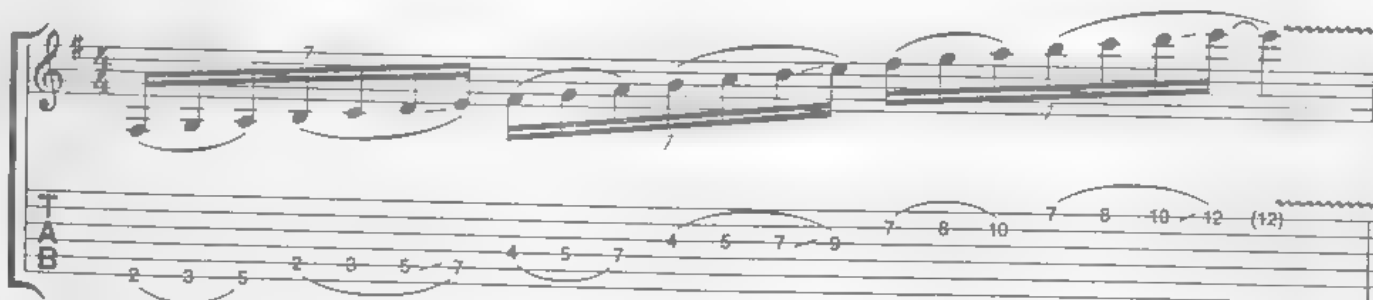
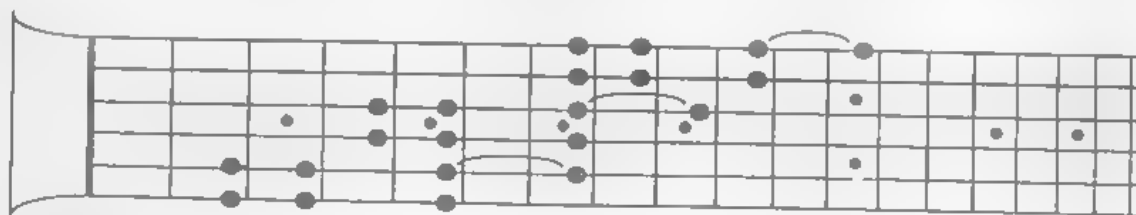
Vibrato: For this tempo, try a slow vibrato-control workout using 8th notes (that's one pull on each eighth note - 1 & 2 & 3 &, etc.). For a faster feel, try triplets (that's three pulls every beat).

Suggested Phrases and Licks

Since we are using a mode of G major, any phrase or arpeggio used in Progression 1 should also work here in Progression 2, just adjust the rhythm to fit at this slower tempo.

Example 18 (□□ 22)

Here is a run that isn't too hard to play fast. It actually sounds harder than it is. As it moves diagonally through several fingering patterns, it repeats the same phrase in three octaves. Although this pattern is written ascending, experiment with reversing the idea to descend.



Example 19 (□□ 23)

Next is a Phrygian sequence combining picking and legato. Play slowly and break the idea down into smaller segments. Numbers below the tab indicate which left hand fingers to use.

(Ascending)

L.H. 1 3 1 4 1 3 4 1 3 1 4 1 3 4 1 2 1 3 1

L.H. 2 4 1 2 1 3 1 2 4 1 2 1 4 1 2 4

(Descending)

L.H.: 1 2 1 4 1 2 4 1 2 1 3 1 2 4 1 2 1 4 1

L.H. 2 4 1 3 1 4 1 3 4 1 3 1 4 1 3 4

Examples 20 & 21 (♩ 24 & 25)

Here are two very simple repeating phrases. Use strict alternate picking and remember: Massive repetition!

Example 20A: (Ascending)

Example 20B: (Descending)

Example 21A: (Ascending)

Example 21B: (Descending)

The types of sequences on these pages were made popular by the amazing Paul Gilbert. The timing is written as "groups of six" (or sextuplets), but they could be played as even sixteenth notes as well. Although the examples are written in only one fingering pattern they are, of course adjustable throughout all of the other major scale "three-note-per-string" patterns.

Alternate Picking: Make sure you're using strict alternate (down/up) picking. The best way to improve your speed and get the left and right hands synchronized is to start with basic ideas and master them through massive repetition.

One more thing... try adjusting these sequences to Phrygian dominant and Phrygian major as well.

Example 22 (CD 26)

This example is actually Example 20 applied to the entire Phrygian scale fingering. Try applying this pattern to all seven three-note-per-string patterns. Use strict alternate picking throughout.

Example 22 consists of three musical systems, each with a treble clef staff and a guitar tablature staff. The first system shows an ascending scale pattern with a pick pattern of \square V \square V \square V *str*. The second system shows a descending scale pattern with a pick pattern of \square V \square V \square V *str*. The third system shows a descending scale pattern with a pick pattern of \square V \square V \square V *str*. The tablature for each system includes fret numbers (7, 8, 9, 10, 11, 12) and string numbers (1, 2, 3, 4, 5, 6).

Example 23 (CD 27)

This example is actually Example 21 applied to the entire Phrygian scale fingering. Again, try applying this pattern to all seven three-note-per-string patterns and use strict alternate picking.

Example 23A: (Ascending)

Example 23A shows an ascending scale pattern with a pick pattern of \square V \square V \square V *str*. The tablature includes fret numbers (7, 8, 9, 10, 11, 12) and string numbers (1, 2, 3, 4, 5, 6). The pattern ends with the instruction "Continue up."

Example 23B: (Descending)

Example 23B shows a descending scale pattern with a pick pattern of \square V \square V \square V *str*. The tablature includes fret numbers (12, 10, 8, 7, 6, 5, 4, 3, 2, 1) and string numbers (1, 2, 3, 4, 5, 6). The pattern ends with the instruction "Continue down."

Arpeggios and Sweep Picking

Since this progression is in the B Phrygian mode, you can use all the arpeggios in that mode (same as G major). Let's try playing the G harmonized scale.

Example 24: The G Harmonized Scale - Using "D" Shapes (CD 28)

This next example again makes use of what I call "D" shape arpeggios, because they use the same form as the good, old open D chord.

Example 24 shows the G Harmonized Scale using "D" shapes. The scale is presented in two systems. The first system includes the G major scale (I=G major, 8va) and the A minor scale (II=A minor). The second system includes the B minor scale (III=B minor), the C major scale (IV=C major), the D major scale (V=D major, 8va), the E minor scale (VI=E minor), the F# diminished scale (VII=F# diminished), and the G major scale (I=G major). The fretboard diagrams show the fret numbers for each note, with 'V' indicating a barre.

Example 25: The G Harmonized Scale - Using "C" Shapes (CD 29)

I call these "C" shape arpeggios because they use the same form as open C chord. They work easily as both sixteenth note or triplet patterns.

Example 25 shows the G Harmonized Scale using "C" shapes. The scale is presented in two systems. The first system includes the G major scale (I=G major) and the A minor scale (II=A minor). The second system includes the B minor scale (III=B minor, 8va) and the C major scale (IV=C major). The fretboard diagrams show the fret numbers for each note, with 'V' indicating a barre.

(Example 25 continued)

V-D major
8va

VI-E minor

VII-F# Diminished
(8va)

I-G major

The musical notation for Example 25 continued consists of two systems. Each system has a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff below it. The first system covers the V-D major and VI-E minor sections. The second system covers the VII-F# Diminished and I-G major sections. Fingerings are indicated by numbers 1-3 on the notes. Bar lines are present above the treble staff and below the tablature staff.

Tablature for V-D major: 17 16 14 15 14 17 19 15 17 16 17 19

Tablature for VI-E minor: 19 17 20 22 19 20 19 21 22

Example 26: Circular Arpeggios (CD 30)

Big Triad Sweeps: I got this idea from Kei Marloka and I think he may have gotten it from Marty Friedman or Jason Becker. He called it "circular arpeggios" because when you play it the notes on your fingerboard roughly follow a circle or oval shape. I expanded on this idea in the second example, as figure eights. These are really cool sweeppicking licks!

B minor triad
8va

The musical notation for Example 26 shows a B minor triad sweep. It includes a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff. The notes are connected by a single line, indicating a sweep. Fingerings are indicated by numbers 1-3. Bar lines are present above the treble staff and below the tablature staff.

Tablature for B minor triad: 19 14 10 12 11 12 14 17 16 16 15 14

Example 27: Figure-Eight Arpeggios (CD 31)

B minor triad
8va

The musical notation for Example 27 shows a figure-eight arpeggio sweep. It includes a treble clef staff with a key signature of one sharp (F#) and a guitar tablature staff. The notes are connected by a single line, indicating a sweep. Fingerings are indicated by numbers 1-3. Bar lines are present above the treble staff and below the tablature staff.

Tablature for B minor triad: 19 14 10 12 11 12 14 17 16 16 15 14

Example 28: Sliding Legato (CD 32)

Example 29: Big Slides (CD 33)

Example 29A

Example 29B: (using Japanese pentatonic)

Your Assignment: Improvise over Progression 2 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato. Always tap your foot.

Keep a log and give names to each new phrase you develop. By the end of the week, have at least three new phrases in your vocabulary. Then take a two day break.

PROGRESSION 3: SLOW BLUES

CD
34

(Rhythm Guitar Part)

Triplet feel shuffle

(A major pentatonic)
A

(A minor pentatonic)
D

(A major pentatonic)
A

(A minor pentatonic)
D

(A major pentatonic)
A

E

D

A

E

D C

Analysis and Scale Choices

Blues is something most good players can play in their sleep. This version is the traditional "quick change 12-bar" in the key of A. The rhythm is a slow shuffle. We call it "12-bar" because there are a total of 12 measures (or bars) each time through.

The term shuffle means a "triplet feel" type groove, accenting the first and third beats of each triplet. 1-trip-let, 2-trip-let, 3-trip-let, 4-trip-let, etc.

In the blues, it is typical that only the I, IV and V chords are played (you know, chords built on those steps of the major scale). When harmonizing the major scale using triads, these three chords are all major. When the chords are extended to the seventh, the I is a Major 7 chord, the IV is a Major 7 and the V is Dominant 7.

Well, the blues don't follow those rules. In a typical blues progression, all three chords are played as dominant 7th's. In a minor blues progression, the I and the IV chords are usually minor and the V chord is usually a dominant 7th. Often in rock, we don't play thirds in the harmony at all, that's what I did here. Every chord is built with only a root, 5th, and an alternating major 6th to play the traditional Chuck Berry riff with the little finger stretch. This gives you, the soloist, the most scale options.

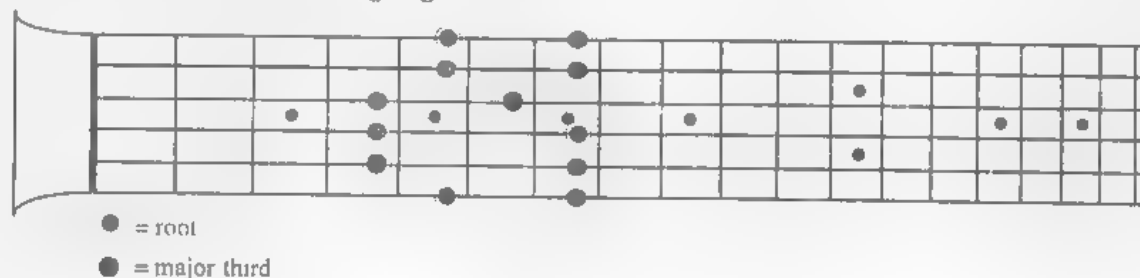
The term "quick change" just means the IV chord is played on the second bar returning to the I chord in the third bar. In the traditional "Johnny B. Goode" style 12-bar form, the first four bars are the I chord (that's sometimes called a "slow change blues"). I think the "quick change" evolved because it helps keep the chords interesting and moving along when playing at a slow tempo.

The last two bars are called the "turn-around." The turn-around is any chord progression that helps lead you back to the beginning of the song. There are many ways to play turn-arounds. I chose a simple descending riff, starting on the A in the eleventh bar and ending on the V chord (E) at the twelfth bar.

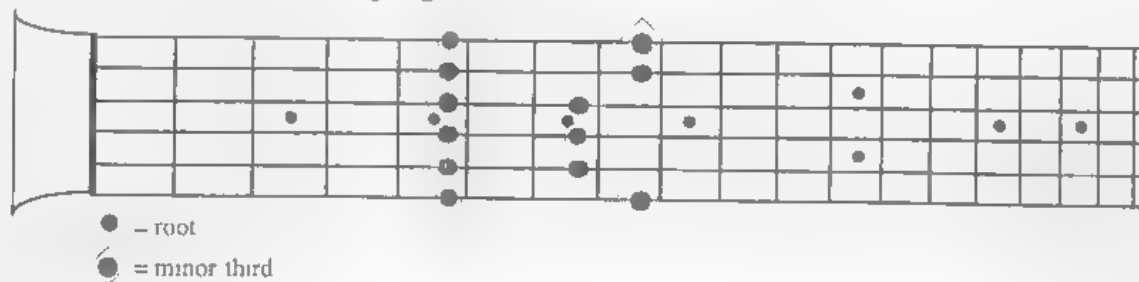
As I said, the harmony is very open (none of the chords contain a third), so you are free to color them major or minor. The first scale choices I recommend are the A blues and A minor pentatonic scales; both work throughout the whole progression, beginning to end.

The major pentatonic scale also works throughout. If you wish, go ahead and switch back and forth from major pentatonic to minor pentatonic.

A Major Pentatonic scale ("box" fingering):



A Minor Pentatonic scale ("box" fingering):



For Advanced Players:

There's an old trick that's really cool: Try playing A major pentatonic over the I chord (A), and when it changes to the IV chord (D) switch to A minor pentatonic (these scale choices are marked in parenthesis over the progression).

This trick works even better if you center your phrasing around the major third to minor third switch: C# over the A chord, and C over the D chord. This also works out to be the major third over the I chord and the b7 of the IV chord. Over the last four bars, try just playing minor pentatonic.

For a larger note choice, try using A Dorian (that's the G major scale). And for a more sophisticated major or dominant sound, try A Mixolydian (that's D major). Although you don't have to switch scales, it works well to play A Mixolydian on the I chord and then A Dorian over the IV chord. You could also think A Mixolydian over the A chord and D Mixolydian (G major) over the D chord, which really amounts to the exact same thing.

If any of this stuff goes whew... over your head, don't worry. As you work with it, it will become clearer. (You may want to skip to the "Practical Guide to Harmony and Theory" section.)

I'm not using any arpeggio examples in this section, but I sometimes like to use dominant arpeggios over the chords. For example, over A play A7, over E play E7 arpeggios, etc.

For Real Advanced Players:

A cool "jazz sounding" idea is to play A Lydian b7 over the A, and D Lydian b7 over the D (This is the fourth mode of the melodic minor scale. An easier way to think is: Go up a fifth from the chord (7 frets) and then play melodic minor.) See your Scale Glossary for the melodic minor and Lydian b7 scale patterns.

Summing Up: Although your scale choices are many, I recommend that you have many good old pentatonic/blues scale phrases up your sleeve.

Phrasing and Vibrato

Tempo: Slow (♩ = 75 bpm)

Suggested Phrases and Licks

Many of the phrases from the other progressions will work here as well. Of course, you'll need to make small adjustments so they'll fit at the slower tempo and new key center. One of the most important things to do with this program is mix and switch many of the phrases over different progressions. That's what improvising is all about! The spontaneous reorganization and adapting of phrases and licks you already know.

Vibrato: For a slow even vibrato control workout, use triplets. When improvising, try the triplet shuffle. The shuffle rhythm is an uneven eighth note feel, playing on the first and third parts of each triplet. Also try out constant triplets (see the first suggested phrase).

Again, go ahead and "float" any rhythm that "feels good." Play as fast or slow as you wish, while not locking up to the beat. Be sure to keep your foot tapping to help your awareness of the rhythm underneath and make sure you exit your phrases "landing on your feet" squarely and in time.

Example 30: Slurs for moving through the pentatonic scales (♩ = 35)

Here's a great pentatonic exercise you can play in a triplet feel, that's movable through all five pentatonic patterns. Be sure to work it through those fingering patterns that you may not use as often.

Example 30A:

Example 30A is a musical exercise in 4/4 time, featuring a triplet feel. The notation is presented on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The exercise consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C#) followed by a triplet of eighth notes (E, G, B). The second measure contains a triplet of eighth notes (D, F#, A) followed by a triplet of eighth notes (C#, E, G). Slurs are placed over each triplet. Below the staff, fingering numbers (1-5) are indicated for each note. The exercise is labeled "etc." at the end.

Example 30B:

Example 30B is a musical exercise in 4/4 time, featuring a triplet feel. The notation is presented on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The exercise consists of two measures. The first measure contains a triplet of eighth notes (F#, A, C#) followed by a triplet of eighth notes (E, G, B). The second measure contains a triplet of eighth notes (D, F#, A) followed by a triplet of eighth notes (C#, E, G). Slurs are placed over each triplet. Below the staff, fingering numbers (1-5) are indicated for each note. The exercise is labeled "etc." at the end. Two "Pivot" points are marked with circles around the notes F# and C# in the second measure.

Example 31: (CD 36)

Examples 31 and 32 are two phrases that feature the change from major 3rd to minor third -- reflecting the I to IV chord movement.

Example 31 shows a guitar lick in A major and D major. The notation includes a standard staff with a treble clef and a TAB staff below it. The lick consists of two measures, each containing a triplet of eighth notes. The first measure is in A major (A4, C#5, E5) and the second is in D major (D4, F#4, A4).

Example 32 (CD 37)

Example 32 shows a guitar lick in A major and D major. The notation includes a standard staff with a treble clef and a TAB staff below it. The lick consists of two measures, each containing a triplet of eighth notes. The first measure is in A major (A4, C#5, E5) and the second is in D major (D4, F#4, A4).

Example 33: Slow Bends and pull-off's in A Minor Pentatonic (CD 38)

Here are three simple 60's style, fifth position blues licks. In blues, it's not always so important what you play, but how you play it. Put feeling into that vibrato and those bends.

Example 33 shows a guitar lick in A minor pentatonic. The notation includes a standard staff with a treble clef and a TAB staff below it. The lick consists of two measures, each containing a triplet of eighth notes. The first measure is in A minor pentatonic (A4, C5, D5) and the second is in D minor pentatonic (D4, F4, G4).

Example 33 shows a guitar lick in A minor pentatonic. The notation includes a standard staff with a treble clef and a TAB staff below it. The lick consists of two measures, each containing a triplet of eighth notes. The first measure is in A minor pentatonic (A4, C5, D5) and the second is in D minor pentatonic (D4, F4, G4).

Example 34: Jimi Hendrix "Red House" Style Blues Lick (CD 39)

Example 34 shows a guitar lick in A major and D major. The notation includes a standard staff with a treble clef and a TAB staff below it. The lick consists of two measures, each containing a triplet of eighth notes. The first measure is in A major (A4, C#5, E5) and the second is in D major (D4, F#4, A4).

Example 35: B.B. King Style (□□ 40)

The first system of the musical score for 'The Wind' consists of a treble clef staff and a guitar tablature staff. The treble staff is in the key of D major (two sharps) and 4/4 time. It begins with a quarter rest, followed by a quarter note D4, an eighth note E4, a quarter note F#4, and a quarter note G4. A slur covers a half note A4 and a half note B4. This is followed by a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A slur covers a half note F#4 and a half note E4. The system ends with a quarter note D4. The guitar tablature staff has a 'TAB' label on the left. It shows fret numbers 5, 10, (10), 10, 8, and 10. Wavy lines indicate bends or vibrato over the 10th fret notes. A '1' is written above the second 10th fret note, and a 'D' is written above the 8th fret note.

Example 36: Clapton "White Room" Lick (CD 41)

Examples 37 - 40 are difficult, but totally cool, modern blues licks for total shredders. In the context of a slow blues, I suggest playing them real fast and "float" them over the rhythm.

Example 37 (CD 42)

8va

A

D

TAB

16 12 17 12 10 11 10 13 10 13 10 12 10 14 12 12 {12}

Example 38 (□□ 43)

A

sliding

Example 39 (□□ 44)

A D

Trill

Example 40 (□□ 45)

A D

Your Assignment: Improvise over Progression 3 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings, vibrato and always tap your foot.

And remember to keep that log! By the end of the week, have at least three new phrases in your vocabulary. Then take a two day break.

PROGRESSION 4: FAST "STRAIGHT-EIGHT" BLUES (Johnny B. Goode Style)

CD

46

(Rhythm Guitar Part)

B \flat

E \flat B \flat

F

B \flat

D C

Analysis and Scale Choices

Here is another version of the Blues that every guitarist should be able to play in his (or her) sleep. The feel is "straight eighths" (even steady eighth notes) as opposed to shuffle (triplet feel) as in the Progression 3. This time the key is B \flat , a little unusual for guitar these days, but good practice (B \flat was the original key for Johnny B. Goode by Chuck Berry).

Like most blues, we only use the I, IV and V chords. Like Progression 3, each chord is built with only a root, 5th, and an alternating major 6th (little finger stretch). So again, your scale choices for soloing are many.

The "turn-around" here is real simple, through the last two bars we just stay on the one chord (how's that for simple). Of course, there are different ways to play the "turnarounds" but this version is totally stripped down.

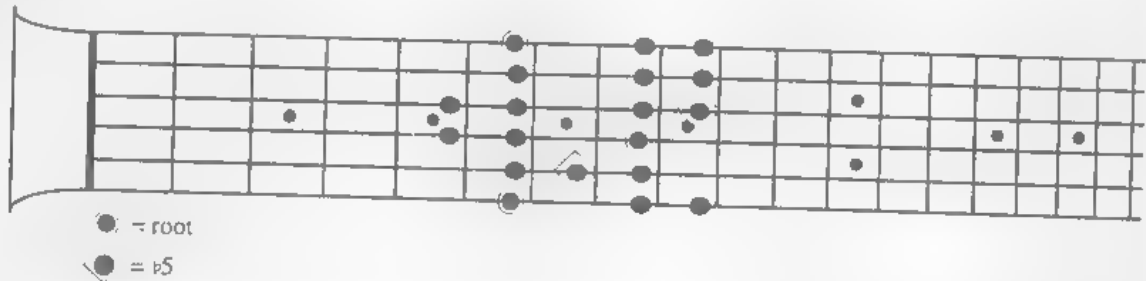
Scale Choices:

In this case, the harmony is very open. You are free to color the chords many different ways. First choice: the B \flat blues scale and B \flat minor pentatonic throughout the whole progression.

As in the last progression, you can switch from B \flat major pentatonic over the I to B \flat minor pentatonic over the IV, but since this progression is moving along so fast, you may want to pick one scale and just stay with it.

You can also go for B \flat Dorian (A \flat major scale). This will give you a chance to use your major scale patterns and licks, and give you a more sophisticated sound than the blues scale. A cool trick is to add the "b5" (E \flat , or technically F \flat in this key) to the dorian scale, giving it a bluesy sound.

B \flat Dorian with added b5:



Lastly, for a sophisticated major sound, try B \flat Mixolydian (E \flat major). This may sound a little strange at first, but check it out!

I highly recommend good old traditional pentatonic/blues scale phrases, they'll always come in handy.

Phrasing and Vibrato

Tempo: Pretty darn fast! (♩ = 160 b.p.m)

Phrasing: For "even phrasing" when improvising, be sure that you can smoothly and aggressively play eighth notes while picking all downstrokes; this will keep your time sounding very solid.

This isn't carved in stone but it's a handy rule: When playing eighth notes, use all downstrokes (that is unless you're strumming an acoustic guitar). To test this, try playing eighth notes - repeating one note over and over - using all downstrokes. Now do the same with alternate picking. Do you hear the difference? I rest my case. For a cool slow staccato "stop action effect", try muted quarter note triplets. If you really want to rip, try sixteenth notes.

Again, you can go ahead and "float" any meter over the rhythm (playing as fast or slow as you wish, while not locking up to the beat), but keep your foot tapping to help make sure you exit your phrases solidly. Keep in mind that while playing cascades of notes in a floating kind of rhythm may be an excellent sound for "shredding", it may not be stylistically appropriate to the feel of the song you are playing. Always check out the great players in each style. Listen to how they phrase. Do they always "lock-in"? Do they seem to float across the top? What kind of scales are they using? etc.

Keep in mind, basics are real important. Be sure you can play those even meters first before you start forgetting about the time and "floating" all over the place.

Vibrato: For an even, slow "vibrato control" workout, try quarter note triplets.

Suggested Phrases and Licks

Example 41 (□□ 47)

Here's an example of a hammer-on/pull-off phrase that's movable through all five pentatonic patterns. It's a bit of a challenge, however, because these are all sixteenth notes. You might try using it in just one location, playing it repeatedly on only two strings until you build up your speed. If it's still too hard, try it slower as eighth notes.

Imagine if you took a beginner up to the most difficult and steepest hill, with icy, five foot moguls, gave him six foot long skis, told him to go for it and then gave him a push. He might have a bit of trouble, I doubt he'd enjoy himself or get very good at skiing (he might even get killed).

Long ago, I'd made a decision to learn how to pick fast. I figured I'd get a bunch of real difficult Paganini and Bach pieces together and work at them like crazy: picking every note. After a few years, guess what? I still couldn't pick very fast.

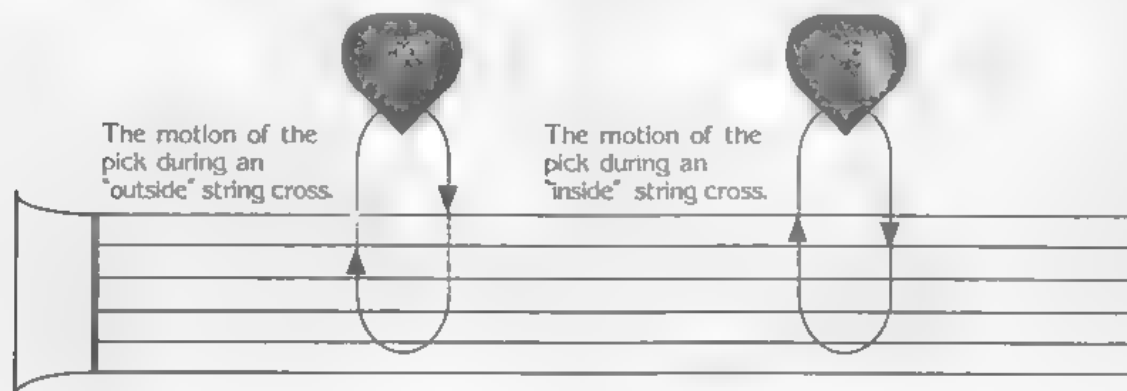
You know what, I had attached a lot of pain to picking -- I didn't like it and actually I got better at my hammer-ons and pull-offs.

My original idea was: If I could handle the hard stuff, then the easy stuff would be a breeze. The problem was, the hard stuff never got very fast! It was as if I was always struggling on the steep hill with moguls. I finally wised up and got the idea to reverse the process, and using the idea from above, work out on short skis first. Within a short time, I could shred through the following exercises fairly fast.

This is how I shortened my skis:

- 1) Instead of scale patterns with lots of notes, I created small phrases that repeat over and over, allowing me to concentrate mainly on left and right hand synchronization (I borrowed some of these ideas from Paul Gilbert and other fast players).
- 2) Whenever crossing from one string to another, the pick only picks on the outsides of the strings, so as to isolate and develop only one type of string crossing at time. I also found in my classes at GIT and AIM that most guitarists, including myself find it easier to outside cross.

"Outside" versus "Inside" string crossing while Alternate Picking:



- 3) I put all the notes up high on the neck, so when picking, the string would be more rigid and not vibrate as much. This gives the pick a more solid and stable target than if the string is played at the lower frets or open.
- 4) I think it's harder to pick the high strings because they are thin and the pick more easily grabs or gets caught on them, so all these are on the "D" and "G" strings.

How To Practice Them:

- 1) Play them as fast as possible, try using a metronome and setting it faster than you can play, then furiously try to catch up, challenging yourself.
- 2) Also play them slower and in total control, absolutely perfectly synchronized, correcting any mistakes, not allowing yourself to be sloppy.
- 3) Throughout, I recommend using right hand palm muting on the bridge, and make sure every note is clear.

Examples 47A - D (CD 53)

These examples are written in A Dorian. To play them over Progression 3, slide them up one fret. That will place them in B \flat Dorian.

Example 47A:

Example 47A musical notation and fretboard diagram (TAB).

Example 47B:

Example 47B musical notation and fretboard diagram (TAB).

Example 47C:

Example 47C musical notation and fretboard diagram (TAB).

Example 47D:

Example 47D musical notation and fretboard diagram (TAB).

Examples 48A & B (CD 54)

These next two examples add a new rhythmic device to our picking patterns. Each of these phrases consist of an odd number of beats. Example 48A is two and one half beats long, and 48B is three beats long. When played repetitively, each of these phrases will keep starting on a different part of the measure. This gives the phrases an intricate and unpredictable "swirling" quality.

Example 48A:

Musical notation for the first system of 'The Rose Tree'. It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff with eighth and sixteenth notes. Below the staff, there are two rows of fingerings: the first row contains '□ V □ V siml' and the second row contains 'etc'.

Example 48B.

Examples 100



♩ ♩ ♩ ♩ *Sotto.* etc

T
A 14 16 17 14 16 17 15 17 16 14 17 16 14 16 17 14 16 17 16 17 16 14 17 16 14 16 17 14 16 17 16 17
B

Your Assignment: Improvise over Progression 4 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato. Remember, always tap your foot!

Remember to keep a log and give names to each new phrase you develop. Try to adjust licks used over the other rhythm tracks to Progression 4 as well. By the end of the week, try to have three new phrases in your vocabulary. Then take a two day break.

PROGRESSION 5: LYDIAN SOUNDS

CD
55

(Rhythm Guitar Part)

A C D/C C D/C

B E \flat F/E \flat E \flat F/E \flat

C C D/C C D/C

D A B/A A B/A

After 'bluesing out' for Progressions 3 and 4 now let's go for a more intellectual challenge with the most complicated progression so far. You may want to go through this text very carefully. If you have trouble, don't get frustrated. Hang in there! After all, you can't expect to crank through this one like Steve Vai or Joe Satriani right away, be patient.

The first difficulty with the progression: there are four key changes, one every eight bars. As a good rock player you should be able to handle this. (Jazz guys sometimes change keys every two beats!)

The other difficulty may be a general lack of experience playing Lydian mode, due to the fact that in the past it's been kind of a jazz-fusion scale. Well, more and more nowadays you hear it with loud rock. It's one of my favorite sounds.

If you compare Lydian to major, you'll see they're the same, except for one note right in the middle: it's a #4th, the same as the unstable b5th used in the blues scale (also called the tritone). So essentially, Lydian is a major scale with a really cool note right in the middle!

Analysis and Scale Choices

There is only one place within the harmonized major scale that two major triads occur next to each other: the IV and V chord. This progression alternates back and forth between these two major chords. Furthermore, I establish the IV chord as the main tonal center by playing it first and using its root as a pedal tone underneath both chords. The term pedal tone is used to describe a constantly recurring or sustained bass note underpinning a changing harmony.

Look at the progression: it's comprised of four sections. Each section is identical except they are in different keys. I created Section A then used the same chords up a minor third for Section B, back down a minor third for Section C and lastly down another minor third for Section D. So, whatever you play in your solo you can just move it up and down in minor thirds.

Each section is eight bars, so stay on top of it. You must anticipate those key changes. If you practice this, it'll become a very useful skill.

Scale Choices: Section A

C major and D major chords both over the pedal tone "C." (The IV and V chords in G major.)

Play "C Lydian."

C Lydian equals the same fingering patterns as G major and E minor.

If you're a rock guy who likes to play minor pentatonic, you should know: C Lydian, G major, and E minor are all the same. If it's easier, go ahead and use E minor or E minor pentatonic patterns and licks, the resulting sound will be C Lydian.

Section B:

E \flat major and F major chords both over the pedal tone "E \flat ." (The IV and V chords in B \flat major.)

Play "E \flat Lydian."

E \flat Lydian equals the same fingering patterns as B \flat major and G minor.

Section C:

The same as the A section. (The IV and V chords in G major.)

Back to "C Lydian."

Section D:

A major and B major chords both over the pedal tone "A." (The IV and V chords in E major.)

Play "A Lydian."

A Lydian equals the same fingering patterns as E major and C \sharp minor patterns.

Phrasing and Vibrato:

Tempo: $\text{♩} = 145 \text{ bpm}$

Phrasing: For "even phrasing" (like the last progression) be sure you can smoothly and aggressively play eighth notes, picking all downstrokes.

The next faster rhythmic phrasing would be eighth-note triplets, like Progression 4. These are a bit of a challenge to play against the straight feel. For fast, even phrasing, try sixteenth notes.

For that cool, staccato "stop action" feel, again try quarter-note triplets.

Lastly, "float" any meter you wish over the rhythm (play as fast or slow as you wish, while not locking up to the beat), but keep your foot tapping to help you make sure you exit your phrases solidly. Again, let me remind you that basics are real important; be sure you can play solidly "in time."

Vibrato: For an even, slow "vibrato control" workout, try quarter note triplets. For a faster vibrato, try an eighth note rhythm.

Suggested Phrases and Licks

Sections A and C are both in the C Lydian tonal center, the same notes as G major E minor, A Dorian or B Phrygian. So, you can use all the phrases from Progressions 1 and 2 here as well!

Also, the "downhill picking" phrases from the last progression work great here too. They may even be more playable at this slower tempo; be sure to slide them up or down three frets over the key changes where necessary.

Over Sections A and C, go ahead and play those licks and phrases exactly as they're written. During the key changes in Section B, just slide 'em up three frets. For Section D, slide down three frets.

One of the most important things about improvising is being able to adjust your vocabulary (licks and phrases you already know) spontaneously reorganizing them into different situations. I don't think many good soloists actually make up cool phrases on the spot, they reorganize them on the spot.

If you use phrases from the previous sections, one of your jobs will be to adjust the timing of those phrases for the different tempos here.

All of the following phrases are written in "C Lydian." Transpose each of them to E \flat and A for Sections B and D.

Example 49 (CD 56)

Let's start with this very simple, slow phrase. It features the important Lydian notes, the $\sharp 4$ and the major 3rd.

Notice each bar begins on F \sharp (the $\sharp 4$). Use this as a demo lick for C Lydian. Slide it up three frets for Section B and down three frets for Section D.

Example 50 (CD 57)

This example "sweeps" through three four-note arpeggios derived from the C Lydian (G major) mode: Gmaj7, Cmaj7 and F \sharp m7(b5). The phrase ends on an F \sharp (the $\sharp 4$), nicely emphasizing the Lydian sound.

Example 51 (CD 58)

Slides connect the three sweep-picking arpeggios (Em, C and D) in this example.

Example 52 (CD 59)

Slurs give this example a legato sound.

Example 53 (CD 60)

These three very cool "diagonal" phrases are borrowed from Kei Marioka.

Example 53A

Example 53B

Example 53C

Example 54 (CD 61)

The #4 in Lydian can also be called #11, especially when it is used in chords or arpeggios. Here is a Cmaj7(#11) arpeggio played with legato phrasing. (Reverse and use pull-off's to descend.)

Remember: As with the other phrases, transpose these up and down a minor third.

Example 55: More Arpeggios (CD 62)

The following arpeggios are on the difficult side. Feel free to break them down into smaller pieces. The indicated "economy" picking is just a suggestion. Try it! If it doesn't work for you, go ahead and use whichever picking patterns come naturally to you.

Example 55A: Cmaj9/legato style Arpeggio
Example 55B: D9
Example 55C: F#m9(b5)

Example 55D: Am9

Example 56 (□ □ 63)

Here is a scalar idea with strict alternate picking. The first example ascends on one string and the second example descends on one string.

Example 56A

Example 56B

Example 57 (□ □ 64)

Here is a legato style single-string passage.

Example 57A

Example 57A (continued)

874

The first staff of music is written on a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes marked with a '6' and a group of five sixteenth notes marked with a '5'. The staff concludes with 'etc.'.

Example 57B

[illegible]

Your Assignment: Improvise over Progression 5 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato, always tap your foot.

Remember to keep a log and give names to each new phrase you develop. Try to adjust licks used over the other rhythm tracks to Progression 5 as well. By the end of the week try to have three new phrases in your vocabulary. Then take a two day break.

PROGRESSION 6: MAJOR PENTATONIC AND MIXOLYDIAN SOUNDS

CD
65

(Rhythm Guitar Part)

Triplet feel Shuffle



A

A

D/F#

D/G

Asus

A

A/B

G/A

B

C

F/A

F/Bb

Csus

C

C/D

Bb/C

D C

We are more than halfway through the ten progressions now, your vocabulary should be growing as well as your ability to apply it to different tempos and keys.

This next progression features major sounds but with a $b7$ — that's Mixolydian. As with Lydian, this scale (or mode), when compared to a major scale, has only one different note: the $b7$.

Continuing with our more challenging progressions, this one has a key change half way through. It also has a slow and laid back groove that should help you focus on playing melodically.

Analysis and Scale Choices

You may notice a whole bunch of chords that are written like fractions (D/F \sharp). These are called "slash chords". They are simply chords with a note other than the root played in the bass. The chord is indicated first and the bass note is indicated after the slash.

Sections A and B of this progression are identical, except each is in a different key. Both sections are sixteen bars long and feature a "dominant 7th" or major chord as the main tone center. (Be sure to follow the repeat signs on each line.)

Each section can be split in half. The first half starts with the I chord, then moves to the IV chord with its 3rd in the bass (D/F \sharp and F/A). Next is the IV chord with its 4th in the bass (D/G and F/B b).

In the second half of each section, like the Lydian (Progression 2), major chords are played a whole step apart. In Section A, A/B and G/A (A major and G major) could be considered the 5th and 4th chords in the key of D major; notice here we play the 5th chord first. To make the chords more interesting, I play them over their second steps: "B" in the bass of the "A" chord, and "A" in the bass of the "G" chord.

It's not necessary to understand all this to be able to play a good solo over these chords. If it completely blew over your head, you may want to relax, pour yourself a soothing beverage and skip to the *Practical Guide to Harmony and Theory*.

Section A:

Mixolydian is the fifth mode of the major scale. Here the chords revolve around "A7", the V chord in the key of D major. For soloing, you can use the D major or B minor scale patterns and licks, as well as all the arpeggios in the key of D major. The resulting sound will be A Mixolydian.

Section B:

Just like Section A, moved up a minor third, the sound here is C Mixolydian. For soloing, use F major or D minor scales, licks and their arpeggios.

Major Pentatonic:

Probably the most used scale for guitar solos over this type of progression is major pentatonic. Use A major pentatonic for Section A, then C major pentatonic for Section B.

Although major pentatonic does not contain a $b7$, the other important notes like the root, 2nd major 3rd, 5th and major 6th are all there. This scale can be used in place of both the major and the mixolydian mode, precisely because of its lack of a 7th.

If you are used to playing minor pentatonic, remember this: Just slide the minor fingering patterns a minor third down (3 frets) to play major pentatonic. Keep in mind the root and other significant notes will now fall in different locations within each pattern.

Another interesting scale choice that can be used in the second half of each of the two sections is Lydian $b7$. This is actually one of the melodic minor modes; I'll cover it at the end of this section.

Phrasing and Vibrato

Tempo: Medium speed shuffle (♩ = 130 bpm)

Phrasing: Be sure that you can smoothly and aggressively play along in the shuffle rhythm, picking all downstrokes. Also try triplets, and for a more challenging rhythm, try sixteenth notes.

Lastly, "float" any meter you wish over the rhythm (play as fast or slow as you wish, while not locking up to the beat), but keep your foot tapping to help you make sure you exit your phrases solidly. And don't forget about that foot, you should be getting better at this.

Basics are real important; be sure you can play "in time" as well as floating all over the place.

Vibrato: For an even, slow "vibrato control" workout, try quarter notes. For a faster vibrato, try quarter note triplets.

Suggested Phrases and Licks

All the following phrases are written in A mixolydian. Just slide them up three frets to "C" for Section B.

Example 58 (CD 66)

Let's start with some of the traditional major pentatonic phrases used by great guitarists.

Example 58A: Duane Allman style



Example 58B: Billy Gibbons type slides



Example 58C: Jimmy Page

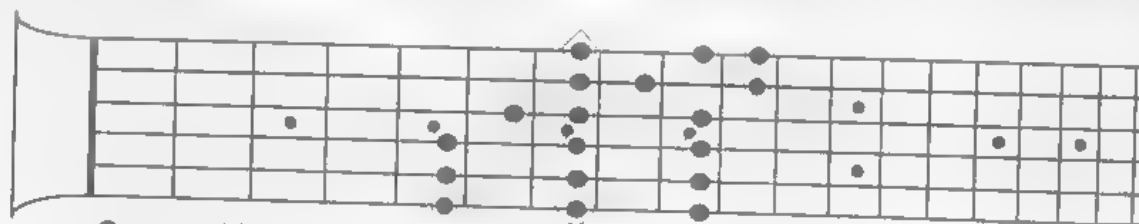


Example 58D: Eric Clapton

Example 58E: Leslie West

Example 59 (CD 67)

Here are some cool half-legato half-picked, sequences. Each moves through the three-note-per-string scale patterns. This neck diagram shows the three-note-per-string fingering pattern for A Mixolydian, B minor or D major.



- = root: A Mixolydian
- = root: B Minor
- = root: D Major

Example 59A: Descending Through A Mixolydian

Example 59B: Ascending Through A Mixolydian

Example 59C: With Hammers and Pulls

Example 59D: Try these 16th notes against the triplet feel

Example 59E: Circular Arpeggios

A major triad

Example 60: A7(#9) (♯D 68)

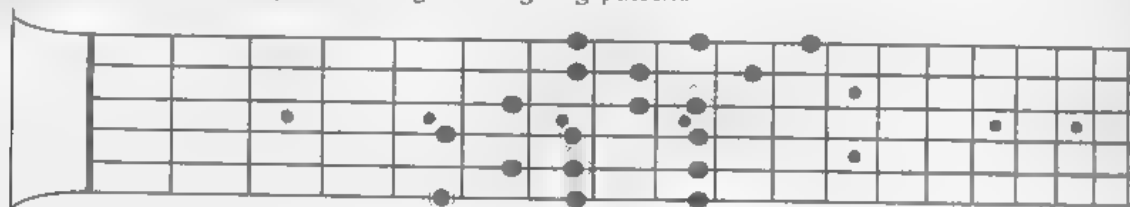
This example has a bluesy "altered dominant", due to its use of both the major and minor 3rds (the ♯9).

Example 61: A Lydian $\flat 7$ (a.k.a. Lydian Dominant) (CD 69)

Over the second half of each section of the progression, you can try using the Lydian $\flat 7$ scale (this is the fourth mode of the melodic minor scale).



Experiment with other sequences using this fingering pattern.



● = root: A Lydian $\flat 7$

● = root: E Melodic minor

Your Assignment: Improvise over Progression 6 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato (always tap your foot).

Remember to keep a log and give names to each new phrase you develop. Try to adjust licks used over the other rhythm tracks to Progression 6 as well. By the end of the week, try to have three new phrases in your vocabulary. Then take a two day break.



PROGRESSION 7: NATURAL MINOR

CD
70

(Rhythm Guitar Part)

[A] Am

G/A

Am G/A

□ □ V V □ V *sim.*

TAB: 5 7 5 7 4 4 4 5 0 0 0 0 0 0 0 0

Am

G/A

Am G/A

□ □ V □ □ □ V □ □ V □ □ □ V V □ V *sim.*

TAB: 5 7 5 7 4 4 4 5 0 0 0 0 0 0 0 0

[B]

Cm

Bb/C

Cm Bb/C

□ □ V V □ V *sim.*

TAB: 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3

Cm

Bb/C

Cm Bb/C

□ □ V □ □ □ V □ □ V □ □ □ V V □ V *sim.*

TAB: 4 4 4 4 3 3 3 3 3 3 3 3 3 3 3 3

[C] E5 **Csus2** **C5** **Cmaj7** **C**

*Harmonics are produced by slightly toughing the low E-string and sliding finger up and down neck

A sus2 **A5** **Am7** **A5** **E sus2** **E5** **Em7** **E5**

1. **E sus2** **E5** **Em7** **E5**

2. **B7(#9)** **DC**

Lets go back to basic sounds with the second most used scale the Minor Scale. Continuing with our more challenging progressions, this one has three key changes. It also has a fast cruising groove that will give you a chance to practice those ripping licks you've been developing.

Analysis and Scale Choices

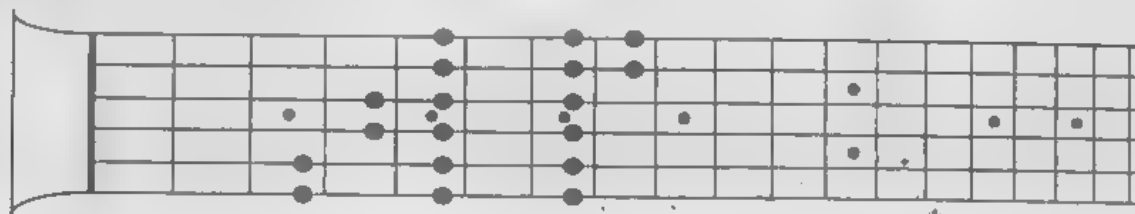
There are three sections: A B and C. Each is sixteen bars long. The first two sections are identical except that Section A is in A minor and Section B is in C minor. Section C is in E minor and like Progression I, it has a functioning five chord-B7(#9) at the end, enabling you to use E harmonic minor (just for the last two bars).

If you are an advanced player, check this out! The B7 chord is an altered dominant, it contains a #9 (same as a b3) which creates extra tension. This gives you a chance to use the altered scale (a.k.a. Super Locrian) which is actually another mode of melodic minor. The altered scale is the same as a melodic minor, moved up a half-step. The C melodic minor and the B altered scale are actually one and the same.

There's another popular rock style choice for that B7(#9). Play a diminished 7th arpeggio, starting from the 7th degree of E harmonic minor: a D# diminished arpeggio (D#-F#-A-C). Since every note in a diminished chord can be considered the root, you could also think in terms of a half step above the root of the five chord (B7#9) and play a C diminished 7th.

Alternate Picking and Legato Style Ideas

Examples 67 and 68 both use the following fingering pattern.



Example 67 (□ □ 76)

This pattern uses three-note-per-string fingerings. It combines alternate picking with slurring techniques and can be played very fast.

Example 67A: Ascending E minor (for the "C Section")

Example 67B: Descending

Example 68 (□ □ 77)

This idea ascends the neck via the first two strings.

Example 69 (CD 78)

This is a long alternate-picking run that crosses the neck. It is presented here in E minor. Try applying this concept to other keys as well. This sequence crosses through several fingering patterns. For a less dramatic effect, you can use this sequence in one pattern at a time.

□ V □ V □ V □ V □ V □ V *sim.*

T
A
B 3-5-7 3-5-7-8-5-7 4-5-7 5-7-9 5-7-9-5-7-9 5-7-9 7-9-10 7-9-11-7-9-11 8-10-12

□ V □ V □ V □ V □ V □ V *sim.*

T
A
B 9-11-12 10-12-13-10-12-13 10-12-14 15-14-12 15-13-12-15-13-12 14-12-11 13-12-10 12-11-9-12-11-9 12-10-9

□ V □ V □ V □ V □ V □ V *sim.*

T
A
B 11-9-7 10-9-7 10-9-7 10-9-7 9-7-5 9-7-5 9-7-5 8-7-5 0

Example 70 (CD 79)

It's much easier to ascend through a fingering pattern if you don't go all the way up at once. When you get to the G-string, this next sequence cycles back to the D-string, before climbing all the way to the E-string. This pattern is written in C minor.

□ V □ V □ V □ V □ V □ V *sim.*

T
A
B 8-10-11 8-10-11 8-10-12 8-12-10 8-10-12 8-10-12 9-11-13 10-13-11

Example 72: Double Arpeggios (CD 81)

Each of these are based on the same idea, adjusted to three different locations in the E minor scale pattern.

Example 72A

Example 72B

Example 72C

Example 73: The V Chord (B7 \sharp 9) (CD 82)

Remember, over the last two bars we can outline the five chord (B7 \sharp 9), and use E harmonic minor, D \sharp diminished (based on the "3rd" of B7) or the B altered scale (C melodic minor).

Example 73A: E Harmonic Minor

Example 73B: D \sharp Diminished

Example 73C: B Altered

Your Assignment: Improvise over Progression 7 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato... And always tap your foot.

Remember to keep a log and give names to each new phrase you develop. Try to adjust licks used over the other rhythm tracks to Progression 7 as well. By the end of the week, try to have three new phrases in your vocabulary. Then take a two day break.

PROGRESSION 8: 12-BAR BLUES

('Stormy Monday' style)

80

83

(Rhythm Guitar Part)

Triplet feel shuffle (♩ = ♩♩♩)

G13 G9

C13 C9

G9

G13 G13 G9

C13

C9

G9

Am7

Bm7

Bb7

Am7

C#9 C9

G9

C#9

C9

G#9

G9

D#9

D9

DC

Having a good grasp on the blues never hurts. This is a slow shuffle, so prepare to get "laid back." Emotion is really one of the key parts of any musical performance, especially in the blues, so take your time and put your guts into this one.

For this rhythm track, we use more chords than the last slow blues and all the chords are Dominant 7th, 9th or 13th chords, so it may be a little more of a challenge.

Analysis and Scale Choices

You could play the G blues scale throughout, but on the "Bb" note (you know the minor third) try "choking" it up with a small bend. This will help the blues scale fit over the G9 chord, which contains the major third (B).

For that traditional blues sound, try switching back and forth between major and minor pentatonic, just like I recommended back when we covered Progression 3. Start with G major pentatonic over the I chord (G9) and change to G minor pentatonic over the IV chord (C9).

Why does this work? Let's take a look! When played over G9, G major pentatonic gives you these chord tones: 1-2-3-5-6 (G-A-B-D-E). When played over C9, G minor pentatonic gives you these chord tones: 1-2-4-5-b7 (C-D-F-G-Bb).

One of the secrets to the blues sound is the switch between the major 3rd and the minor 3rd (B to Bb), so I recommend featuring those two notes in your solo. (See the chapter covering Progression 3).

This switching back and forth is not easy! Look at the progression, in the top line you switch at least every bar. Give yourself a little slack; remember it's okay to play the G blues scale throughout, so maybe just try to catch a few of the changes. Music (and especially blues) is not an exact science.

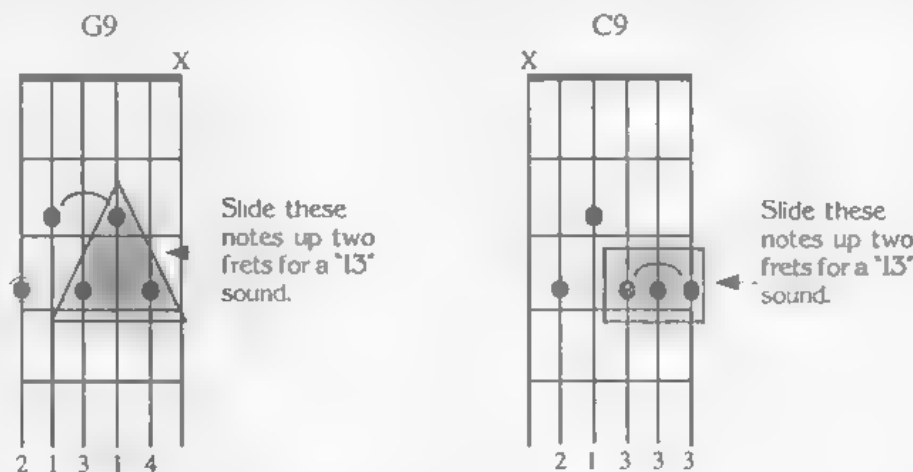
Notice in bar 3 the I chord moves up a half step. An easy way to adjust for that is to move whatever you are playing up one fret. Be careful though, this change is short. It only lasts for two beats, so move back down quick.

The next unusual thing that happens are the minor 7th chords in bars seven and eight. What I recommend that works great over the G7, Am7 and Bm7 is G major pentatonic. (Kind of like treating the Am7 and Bm7 as the II and III chords in the key of G major). Be careful though, when that Bb7 chord comes along, it's good to go back to G minor pentatonic or G blues.

There are many other soloing possibilities you might try, like Mixolydian or Lydian b7, so experiment. Remember blues, and all music for that matter, is not an exact science. Sometimes, scale or note choices that defy logic may actually sound real cool -- maybe that's why they call it music "theory", there are no unbreakable rules.

Rhythm Guitar:

If we take the top three notes of either of these popular "9th chord" voicings (below), they are the 7th, 9th and 5th, then slide them up two frets, you then end up with the root, 3rd and 6th (same note as the 13th). Sliding back and forth gives you a cool dominant 13th or 6th sound.



Phrasing and Vibrato:

Tempo: Slow, Laid Back Triplet Shuffle Feel (♩ = 90 b.p.m.).

Phrasing: Be sure you can play the shuffle feel smoothly using all downstrokes, as well as steady triplets. For faster licks, try groups of six (six notes every beat).

Vibrato: For an even, slow "vibrato control" try quarter notes. For a faster vibrato, try triplets.

Suggested Phrases and Licks

Keep trying to figure out how to adjust those licks and phrases you already know. Also, all the phrases from Progression 3 will work here, but you must lower them two frets, to G.

Example 74 (CD 84)

This first phrase starts with a hammer-on from the minor 3rd to the major 3rd (B \flat to B).

Example 74 shows a guitar phrase in G major (one sharp). The melody is written in treble clef with a 4/4 time signature. It consists of two measures. The first measure contains a triplet of eighth notes: B \flat (4th fret), B (5th fret), and B (5th fret). The second measure contains a triplet of eighth notes: B (5th fret), B (5th fret), and B (5th fret). Below the staff is a tablature for the first two frets (T, A, B strings). The first measure's triplet is represented as 3-4-3 on the B string, 3-5-3 on the A string, and 3-5-3 on the B string. The second measure's triplet is represented as 5-5-5 on the B string, 5-5-5 on the A string, and 5-5-5 on the B string.

Example 75 (CD 85)

Here are two examples of typical minor 3rd to major 3rd bends.

Example 75A:

Example 75A shows a guitar phrase in G major. The melody is written in treble clef with a 4/4 time signature. It consists of two measures. The first measure contains a quarter note G (3rd fret), a quarter note A (4th fret), a quarter note B (5th fret), and a quarter note C (6th fret). The second measure contains a quarter note D (7th fret), a quarter note E (7th fret), a quarter note F (7th fret), and a quarter note G (7th fret). Below the staff is a tablature for the first two frets (T, A, B strings). The first measure's notes are represented as 10-10-10-10 on the B string, 8-8-8-8 on the A string, and 8-8-8-8 on the B string. The second measure's notes are represented as 10-10-10-10 on the B string, 8-8-8-8 on the A string, and 8-8-8-8 on the B string.

Example 75B:

Example 75B shows a guitar phrase in G major. The melody is written in treble clef with a 4/4 time signature. It consists of two measures. The first measure contains a quarter note G (3rd fret), a quarter note A (4th fret), a quarter note B (5th fret), and a quarter note C (6th fret). The second measure contains a quarter note D (7th fret), a quarter note E (7th fret), a quarter note F (7th fret), and a quarter note G (7th fret). Below the staff is a tablature for the first two frets (T, A, B strings). The first measure's notes are represented as 5-5-5-5 on the B string, 3-3-3-3 on the A string, and 3-3-3-3 on the B string. The second measure's notes are represented as 5-5-5-5 on the B string, 3-3-3-3 on the A string, and 3-3-3-3 on the B string.

Example 76: Double Stops (CD 86)

Here are two classic examples of blues double-stops (in sixths). Example 76A and 76B work over the I chord (G). Examples 76C and 76D transpose the two patterns to the IV chord (C).

G7 or G9

Example 76A shows a guitar phrase in G major. The melody is written in treble clef with a 4/4 time signature. It consists of two measures. The first measure contains a triplet of eighth notes: G (3rd fret), A (4th fret), and B (5th fret). The second measure contains a triplet of eighth notes: C (6th fret), D (7th fret), and E (7th fret). Below the staff is a tablature for the first two frets (T, A, B strings). The first measure's triplet is represented as 7-7-7 on the B string, 7-7-7 on the A string, and 7-7-7 on the B string. The second measure's triplet is represented as 7-7-7 on the B string, 7-7-7 on the A string, and 7-7-7 on the B string.

C7 or C9

Example 76B shows a guitar phrase in C major. The melody is written in treble clef with a 4/4 time signature. It consists of two measures. The first measure contains a triplet of eighth notes: C (3rd fret), D (4th fret), and E (5th fret). The second measure contains a triplet of eighth notes: F (6th fret), G (7th fret), and A (7th fret). Below the staff is a tablature for the first two frets (T, A, B strings). The first measure's triplet is represented as 5-5-5 on the B string, 5-5-5 on the A string, and 5-5-5 on the B string. The second measure's triplet is represented as 5-5-5 on the B string, 5-5-5 on the A string, and 5-5-5 on the B string.

Example 77: Pentatonic Ideas (□ □ 87)

Here is another slurring sequence that's adjustable to any of the five standard pentatonic scale fingering patterns. Here, the pattern is shown in 3rd position for G minor. Adjust it to work for the other four fingering patterns as well.

Example 77A:

Descend

Example 77B:

Ascend

Your Assignment: Improvise over Progression 8 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato, and always tap your foot!

Remember to keep a log and give names to each new phrase you develop. Try to adjust licks used over the other rhythm tracks to Progression 8 as well. By the end of the week try to have three new phrases in your vocabulary. Then take a two day break.

PROGRESSION 9: 16-BAR SHUFFLE BLUES

(Freddie King Style)

88

(Rhythm Guitar Part)

Triplet feel Shuffle



Sheet music for the Rhythm Guitar Part of Progression 9: 16-Bar Shuffle Blues (Freddie King Style). The music is in G major (one sharp) and 4/4 time, featuring a triplet feel shuffle. The progression consists of 16 bars, organized into four systems of four bars each. Chord changes are indicated above the staff: G, D, G, A, D, D7, G7, G#dim7, D, G, A, D, A, and D.

The first system (bars 1-4) features a continuous eighth-note shuffle pattern. The second system (bars 5-8) continues the shuffle pattern. The third system (bars 9-12) features a more sparse, chordal texture. The fourth system (bars 13-16) returns to the continuous eighth-note shuffle pattern.

The tablature (TAB) is provided below the staff for each system, showing fret numbers for the strings.

This is the last and most unusual blues we will study. It's a fast, cruising shuffle! Be sure you are playing with emotion, give every bend and each note the special care and attention they deserve.

Analysis and Scale Choices

Check it out! The changes are in D, but the progression starts on the IV chord, G (unusual for blues, but way cool!).

For the first half of the progression (the first 8 bars), you could always play the D blues scale, but even better, try the major to minor pentatonic switch I've recommended over the previous blues progressions. In this case D major pentatonic over the I chord and D minor pentatonic over the IV chord. In the original tune, "The Stumble", Freddie King used the A blues scale for the "A" (V). Try it out, it works!

The second half of the progression features rhythm breaks that feature the soloist. The first break is in bar 9, on the I chord, then to the I7. You can use D major pentatonic, as well as D mixolydian, or any slick D major triad or D7 arpeggio licks.

Next comes the IV chord again (G7), this time for one bar; you could switch to D minor pentatonic, if you wish. Then the chord changes up a half-step and becomes diminished (G#dim7). This is a very common substitution for the IV chord, and occurs in most sophisticated blues progressions. Since every note in a diminished chord can be considered the root, you can play the diminished scale or arpeggio starting from any note of the chord: G#, B, D and F.

Notice that the G# diminished chord has three notes in common with G7: B, D and F. In relation to G7, the G# note is a b9, so you can think of this change as an altered G7 chord G7(b9).

The blues scale works well for the turnaround (the last two bars). Feel free to try any other possibilities you want. When in doubt, go ahead and use the D blues scale but watch out for the F#! Over the D chord you may want to bend or choke it up a bit, either a quarter tone (midway between F and F#) or a half-step (all the way to F#).

Phrasing and Vibrato

Tempo: Medium Triplet Shuffle Feel (♩ = 150 b.p.m.)

Phrasing: Be sure you can play the shuffle feel smoothly (the 1 and 3 of the triplet) as well as steady triplets. For faster licks, try groups of six (six notes to every beat).

Vibrato: For an even, slow "vibrato control" workout, try vibrating slow quarter-note triplets. For a faster vibrato, try eighth-note triplets.

Suggested Phrases and Licks

As before, try applying all the licks and patterns you've learned so far to this new progression.

Example 78: Diminished Phrases (CD 89)

Try this cool G#dim7 arpeggio phrase over the G#dim7 chord.

Example 78A:

Here is another popular way to play a diminished arpeggio. This one uses sweep-picking and descends down the fingerboard.

Example 78B:

Example 79: Blues Phrases (CD 90)

Here are some authentic blues phrases. Each features blues bends and is based on the triplet rhythm.

Example 79A:

Example 79A musical notation and tablature. The notation shows a triplet rhythm with bends. The tablature is as follows:

10	11	10	13	10	12	10	10	10	10	13	10	10	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----

Example 79B:

Example 79B musical notation and tablature. The notation shows a triplet rhythm with bends. The tablature is as follows:

12	10	13	12	10	12	12	10	12	10	12	11	10	9
----	----	----	----	----	----	----	----	----	----	----	----	----	---

Example 79C:

Example 79C musical notation and tablature. The notation shows a triplet rhythm with bends. The tablature is as follows:

12	10	13	12	10	12	12	10	12	10	11	10	10	13
----	----	----	----	----	----	----	----	----	----	----	----	----	----

Example 79D:

Example 79D musical notation and tablature. The notation shows a triplet rhythm with bends. The tablature is as follows:

13	10	13	10	13	12	10	12	12	10	12	10	11	10	9	19
----	----	----	----	----	----	----	----	----	----	----	----	----	----	---	----

Example 80: Blues Phrases with Chromatic Passing Tones (CD 91)

These next two licks are based on the D blues scale. The chromatic notes are the major 3rd, 6th and $\flat 5$.

Example 80A:

Example 80A is a guitar lick in standard notation and a corresponding fretboard diagram. The standard notation is in 4/4 time, starting on the D string (open), moving up to the 3rd fret (F#), then to the 4th fret (G#), and finally to the 5th fret (A). The fretboard diagram shows the following fret numbers: 9, 10, 9, 12, 9, 10, 11, 10, 10, 12, 10, 13, 12, 10, 12, 15, 13, 15, 16, 13, 14, 15, 14, 13.

Example 80B:

Example 80B is a guitar lick in standard notation and a corresponding fretboard diagram. The standard notation is in 4/4 time, starting on the D string (open), moving up to the 3rd fret (F#), then to the 4th fret (G#), and finally to the 5th fret (A). The fretboard diagram shows the following fret numbers: 14, 15, 16, 14, 17, 14, 15, 16, 15, 13, 16, 17, 15, 16, 10, 15, 10, 15, 17, 19, 18, 20, 21, 17, (17).

Your Assignment: Improvise over Progression 9 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato, and always tap your foot.

Remember to keep a log and give names to each new phrase you develop. Try to adjust licks used over the other rhythm tracks to Progression 9 as well. By the end of the week, try to have three new phrases in your vocabulary. Then take a two day break.

PROGRESSION 10: MAJOR SOUNDS

(Three Key Changes)

CD
92

A (Rhythm Guitar Part)

E5 C#5 A5 B5 E5 C#5 A5 B5

B G5 E5 C D G5 E5 C D

C C5

F5 G5 D C

By now, if you have been following your assignments and working through each of these progressions, there is no doubt you are becoming a better soloist. If you've missed any of the assignments, cycle back through the ones you've missed. These tracks are designed to be used over and over.

If you've been logging in all of your new phrases, by now you should have a solid base of vocabulary to use over each progression. Don't stop here, keep adding to those; using this program should be an ongoing process.

For this last progression, we'll use the traditional major scale — the scale used the 'majority' of time in modern Western music (not just Country and Western). It's true a fair amount of rock revolves around minor sounds, but the major scale is still an extremely important sound to be reckoned with.

Analysis and Scale Choices

This progression is made up of three sections: A, B and C. Sections A and B feature updated versions of the classic '50's chord progression: I-VI-IV-V. I don't think you'll notice a '50's sound though, because of the distorted guitar, modern sounding keyboards and a hard rock beat. Section A is in E major and Section B is in G major. Section C is a little different. The first half remains in G major, but for the second half, at the F chord, I recommend switching to the C major scale (remember, the key of G has an F# not F). I figure 'C major' there because I am considering the F to G chord change as the IV and V chords in the key of C major.

These major sounds give you a good opportunity not only to play the seven note major scale but the major pentatonic as well. The pentatonic sequences, with hammer-ons and pull-offs from the blues units, work great here especially the one recommended in the straight eight blues (Progression 4).

You can also try any and all of the diatonic arpeggios from the three respective keys (E, G and C).

Be sure to adjust the other licks and phrases you've been working on to this progression as well. Section B is in G major the same notes as A Dorian, B Phrygian, C Lydian and E Aeolian. So many phrases from Progressions 1, 2, 5 and 7 work real well here. I've kept a lot of the progressions centered around G major/E minor; this is expressly for the purpose of trading vocabulary from one progression to another.

Phrasing and Vibrato

Tempo: Medium Fast Eighth Note Feel (♩ = 150 bpm)

Phrasing: Again, be sure you can play eighth notes smoothly, as well as eighth-note triplets. For faster licks, try sixteenth notes, this should be a challenge.

Vibrato: For an even, slow vibrato control workout, try vibrating slow quarter-note triplets. For a fast vibrato, try eighth notes.

Suggested Phrases and Licks

Example 81 (□ □ 93)

Lets start with some traditional pentatonic phrases. This first one is in E major for Section A and uses a triplet feel.

Ascend

Descend

Example 82 (□□ 94)

This pattern is an Ace Frehly-style lick in G major and works over Section B. Experiment with various rhythms on this one.

Example 83 (□□ 95)

Here is an Allman Brothers-style pentatonic phrase in C major for Section C.

Example 84 (□□ 96)

Here is a challenging, modern legato lick. This one is written in E and works over Section A. Remember to transpose it to other keys as well.

Example 85: Fast Alternate Picking Ideas (□□ 97)

This is a ten-note-per-string sequence (after the initial seven). Try applying this pattern to any three-note-per-string pattern. Really focus on alternate picking and synchronizing your left and right hands. Since you don't have to change strings often, patterns like this can really help you to develop speed.

Example 85A:
Ascend

□ V □ V *sim.* etc

T
A
B 8 10 12 10 8 10 12 8 10 12 10 8 10 12 9 10 12

Descend

□ V □ V *sim.* etc

T
A
B 13 12 10 12 13 12 10 13 12 10 12 13 12 10 12 13 12 10 12 9

Here is another great, simple sequence. This one is made up of repeating 16th note segments. Be sure to transpose these to all the other keys.

Example 85B:
Ascend

□ V □ V *sim.* etc

T
A
B 8 10 12 8 10 12 10 8 12 10 8 10 12 8 10 12 9 10 12 10 8 10 12 9 10 12

Descend

□ V □ V *sim.* etc

T
A
B 13 12 10 12 12 10 12 13 10 12 13 12 10 13 12 10 12 10 9 10 12 10 12 13 12 10 12 10 9

Example 86: Sweeping and Sliding (CD 98)

These ideas will have you slipping and sliding across the neck like a professional skater. This first one is in E major.

Example 86A:

There are three minor 7th arpeggios in any major key. This phrase uses those three. Your hand always plays the same shape -- we just shift that shape all over the neck! This one is written in G major for Section B.

Example 86B:

Example 87 (CD 99)

This sweeping pattern moves through the entire G harmonized scale (Gmaj7, Am7, Bm7, Cmaj7, D7, Em7, and F#m7(b5)).

Example 87A:

(Am7) (8va) (Gmaj7) (F#m7(b5)) (Em7)

3 3 3 3

V V V V

TAB 12 14 13 12 15 14 10 12 12 11 9 11 10 8 12 10 7 8 9 7

(D7) (Cmaj7) (Bm7)

3 3 3 3

V V V V

TAB 5 7 7 5 8 7 8 5 5 4 2 4 0 2 5 3

Example 87B

This is similar to the previous example, only incorporating "big distance slides."

(Em7) (8va) (Am7) (Cmaj7) (F#m7(b5))

3 3 3 3

V V V V

TAB 19 21 20 19 22 15 12 13 14 12 16 17 17 15 19 12 8 10 11 9

(Em7) (8va) (Bm7) (Am7) (Gmaj7)

3 3 3 3

V V V V

TAB 7 9 8 7 10 17 14 15 16 14 12 14 13 12 15 14 10 12 12 11

(Cmaj7) (F#m7(b5)) (Bm7) (Em7)

(8va)

(Cmaj7) (Gmaj7) (F#m7(b5)) (Em7)

8va

Your Assignment: Improvise over Progression 10 at least five times a day for five consecutive days. Work on new phrases, rhythmic groupings and vibrato, and always tap your foot.

Remember to keep a log and give names to each new phrase you develop. Try to adjust licks used over the other rhythm tracks to Progression 10 as well. By the end of the week, try to have three new phrases in your vocabulary. Then take a two day break.



PART II: The Practical Guide to Harmony and Theory

Introduction

I often meet guitar players who have gaping holes in their understanding of music-theory. If that sounds familiar, then this book's for you.

Some of this material is very basic, but necessary for the whole picture to be clear. Throughout, I've tried to present this material in plain language that will be easily understandable to all guitarists.

You may sometimes find yourself stumped. When this happens, take your time and go back through the material slowly. If after that you're still in the dark, plow on through to the next section; there's a good chance whatever it is will be cleared up later. If you are hopelessly lost, seek out a friend or a teacher; some situations just require one-on-one help. One thing I've found out about learning is: For that light bulb to turn on in your head, it helps to first have a question; this book will help you find those questions.

It's great to be able to read music, but it's not completely necessary for understanding music theory. You should have no problems with this book, even if you don't read a note.

Tip: Don't let any of these theory concepts limit you. Music theory is not something on which to base your music; it is an explanation of how music works, a system for establishing musical reference points and basic parameters, and a tool for communicating with other musicians.

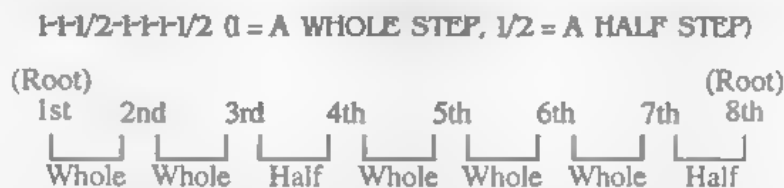
UNIT 1: MAJOR SCALE CONSTRUCTION

The major scale is the most used scale. It is a basic reference point for most musical concepts.

Whole Steps/Half Steps: On the guitar, a half step equals the distance (and sound) from one fret to the next. A whole step equals two frets.

All major scales contain eight notes, beginning and ending on the same note (the root) and spaced by a series of whole steps and half steps.

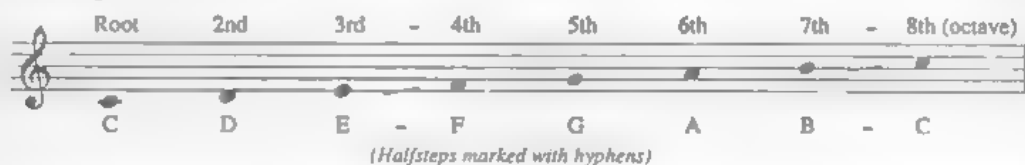
The major scale can start on any note, but it will always follow this specific pattern of whole steps and half steps:



Notice: Half steps occur only between the 3rd and 4th, and the 7th and 8th tones of a major scale.

A major scale can start on any root note. When playing the notes of a major scale we say we are playing in the key named for that root. For instance, if we are playing the G major scale notes, then we say we are in "the key of G Major."

Here is a C major scale:



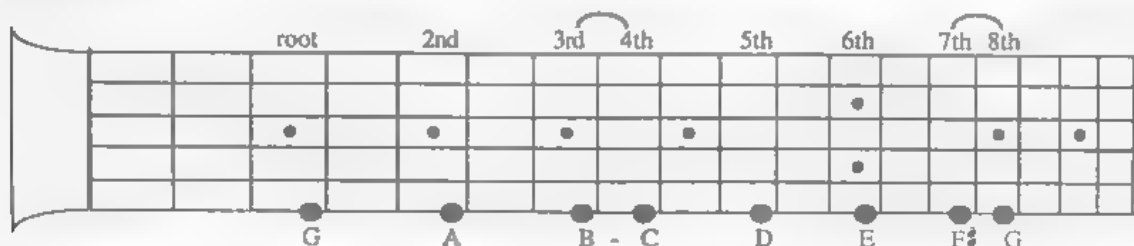
Here you can see that an F# is required to meet the pattern of whole and half steps for a major scale in the key of G:



In the keys of G, D, A, E, F#, B and C#, you have to sharp (raise) the pitch of some of the natural notes to get the correct major scale pattern of whole and half steps. In the keys of F, Bb, Eb, Ab, Db, Cb, and Cb you have to flat (lower) the pitch of some of the natural notes to get the correct pattern.

Building Major Scales on the Guitar

Using the major scale pattern of whole and half steps, build a G major scale on the low "E" string, as shown below:



Now try building single-string major scales for each of the following "sharp" keys: G, D, A, E and F#. Then, try building single-string major scales for each of the following "flat" keys: F, Bb, Eb, Ab, and Db.

Building Major Scales in Theory

Write in the sharps (or flats in the second part) for each of the following major scales. (Just apply the major scale pattern of whole and half steps -- 1-1-1/2-1-1-1/2 -- to each scale.)

Sharp Keys:

Example: E F# G# A B C# D# E (Tip: The key of E has four sharps.)

- 1) D E F G A B C D
- 2) A B C D E F G A
- 3) B C D E F G A B
- 4) F# G A B C D E F#

Flat Keys:

Example: E \flat F G A \flat B \flat C D E \flat (Tip: The key of E \flat has three flats.)

- 1) F G A B C D E F
- 2) A \flat B C D E F G A \flat
- 3) D \flat E F G A B C D \flat
- 4) B \flat C D E F G A B \flat

Cycle of Fourth's

The cycle of fourth's (moving from key to key by intervals of a fourth) can be used to show the entire sequence of key signatures. Moving counter-clockwise, the cycle progresses from no flats (key of C) to six flats (key of C \flat). Moving clockwise, the cycle progresses from no sharps (key of C) to six sharps (key of F#).



UNIT 2: SCALE FINGERING PATTERNS

Most guitarists use fingering patterns which allow them to visualize and learn one area on the neck at a time. Eventually, the goal is to put those patterns back together and see the fingerboard as a whole, rather than segmented patterns.

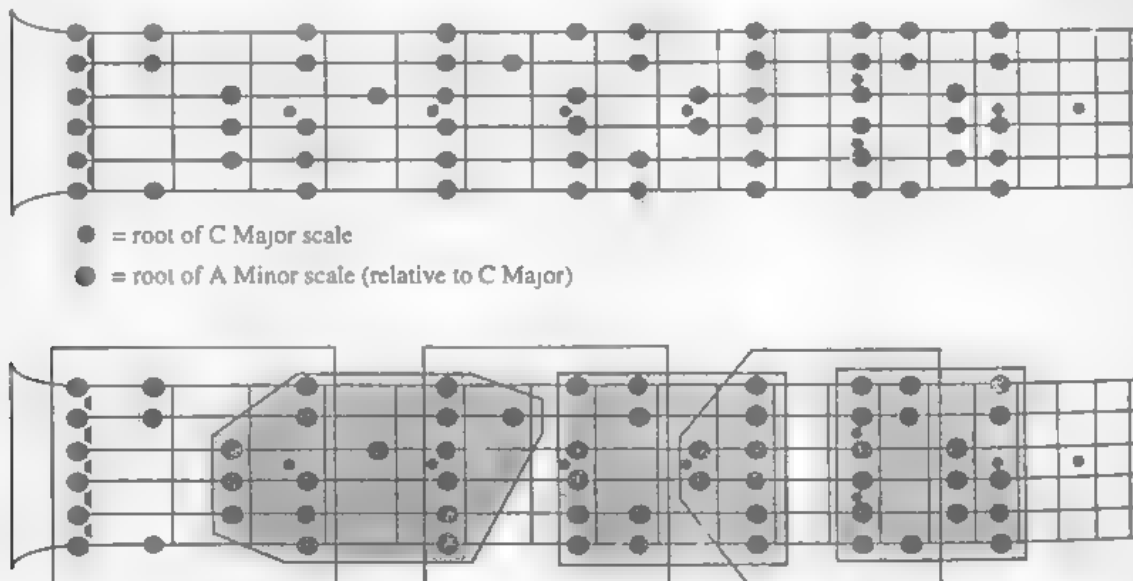
A cool thing about the guitar is that we don't have to learn different sets of fingering patterns to play in different keys. We don't even have to remember how many sharps or flats are in each key! By positioning a fingering pattern at the correct fret location, all the correct notes will be there, already contained in the pattern.

There are an unlimited number of ways to create fingering patterns for a major scale, but the two most popular are the traditional five fingering patterns and the seven three-note-per-string patterns.

The Traditional Five Patterns

These are used in most of GIT's single-string classes. Each one stays within a particular position on the fretboard, and there are only five to memorize -- covering the whole neck. I think each of these patterns has a distinct personality, so they're not too crazy to remember; although like anything worth while, it takes a good amount of time to really master them and easily move from one to another.

Here are two charts, both with all the notes on the fingerboard in the key of C. The second chart has been divided into the traditional five patterns. (You will find a chart showing all five patterns separately in your Scale Glossary.)



Each of these patterns are shown in the key of C major. To transpose them to other keys, simply locate the root (indicated with a circle) and position the fingering at the correct position. For example, the root for Pattern 2 is located on the 5th string. To transpose the pattern from C to D, shift it up the neck two frets.

Scale Exercise 1

Turn to the major scale section of the Scale Glossary, and play through each of the five traditional major scale patterns as they are written in the key of C. I recommend using alternate (down and up) picking, starting with a down stroke.

Next, by locating where the roots are, adjust each of the five patterns to the keys of G, D, A, E and B major.

Scale Exercise 1A

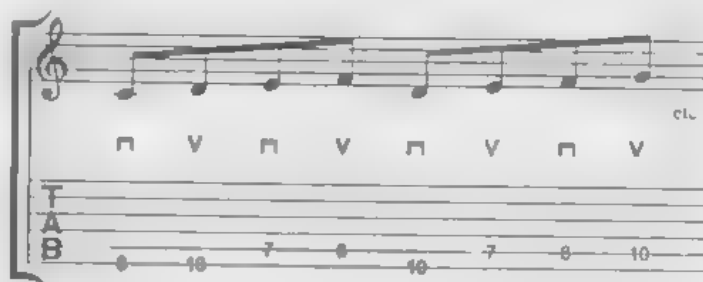
Go back through Exercise 1, only this time use scale sequences. Sequences really help you learn the scale notes and they also give you vocabulary to use when soloing.

Here are two popular sequences for the traditional fingering patterns:

"Thirds" Sequence:



"Group Of Four" Sequence:



The Seven Three-Note-Per-String Patterns

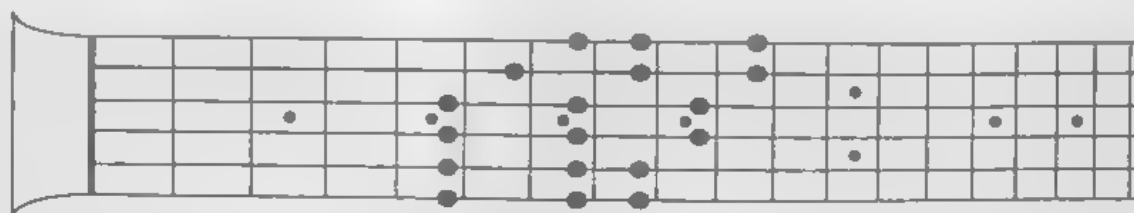
This is the other popular way to divide up the neck, especially for shredders. The three-note-per-string patterns are excellent for building speed and developing cool guitaristic licks.

In each pattern, on every string, you have exactly three notes, so any lick or phrase can be easily adjusted to other strings, while staying within the same fingering pattern. Furthermore, any phrase in one location can be adjusted to virtually any other location within the other six patterns as well. Plus, the picking is simpler because you always pick three notes per string.

Here's the formula for building these major scale patterns:

- 1) Play three notes on every string;
- 2) Every pattern starts on the low E, from each of the seven different scale steps;
- 3) No unisons.

Here is an example of one of these patterns. This one starts on the 6th step of the C major scale:



You will find a separate chart for each pattern in the Scale Glossary.

Scale Exercise 2

Open your Scale Glossary to the three-note-per-string patterns, and again, using the circled roots to position the patterns at the correct locations, play all seven patterns in the keys of C, D, A, E and B major.

Scale Exercise 2A

Go back through Exercise 1 using these cool "Paul Gilbert style" sequences. These are designed to be played fast. I recommend using alternate picking, starting with a down stroke:

Sequence 1:

starting on the low E string

re-start on the A string

Sequence 2:

start on low E string

re-start on A string

re-start on D string

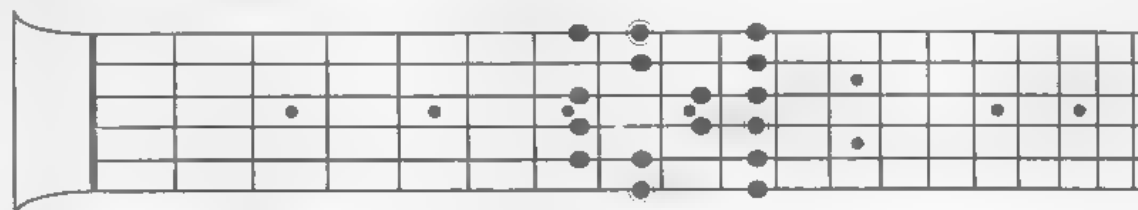
UNIT 3: PENTATONIC SCALES

(Relative Minor)

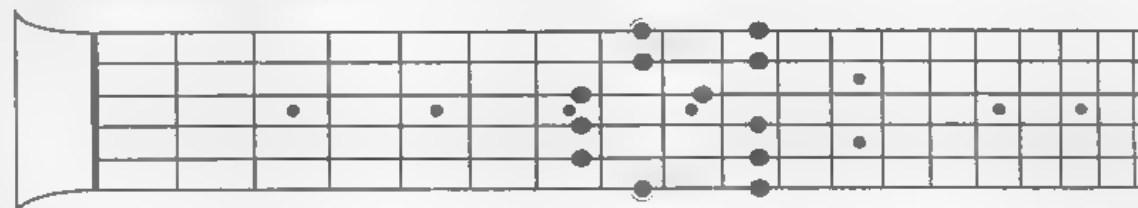
Major Pentatonic

There are two widely used pentatonic scales: Major Pentatonic and Minor Pentatonic. When comparing major pentatonic to the full major scale, we see that the five note major pentatonic is derived from the seven note major scale. The 4th and 7th notes of the major scale are missing from the pentatonic.

The C Major Scale Fingering:



The C Major Pentatonic Fingering:



Since the major pentatonic scale is derived from the major scale, when soloing, you can always substitute the major pentatonic for the full major scale. Because of the two missing notes, the major pentatonic does have a different sound than the major scale.

Exercise 1

Open to "The Traditional Five Pentatonic Patterns" in your Scale Glossary. Adjust each to the correct root positions for the keys of **C, D, A, E** and **B** major.

Again, this may be a lot of work, especially if you don't know the notes on your guitar. But remember, it's important to be able to play in different keys.

Exercise 1A

Play these two sequences through all five pentatonic scale patterns:

Sequence 1:

[illegible]

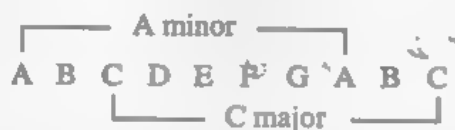
Sequence 2:

etc

Relative Minor

The natural minor scale is actually derived from the major scale. For example, the C major scale contains the same notes as the A minor scale.

Although the C major and A minor scales contain the same notes, when playing in the key of C the music will be centered around the root 'C.' When playing in the key of A minor, the music will be centered around 'A,' thus producing two very different types of sounds.



Notice the relative minor starts a step and a half below the root for major.

Every major scale has a relative minor. The relative minor to C major is A minor. To find the relative minor of a major scale: Go down a step and a half from the root of the major scale, that note will be the root of the relative minor.

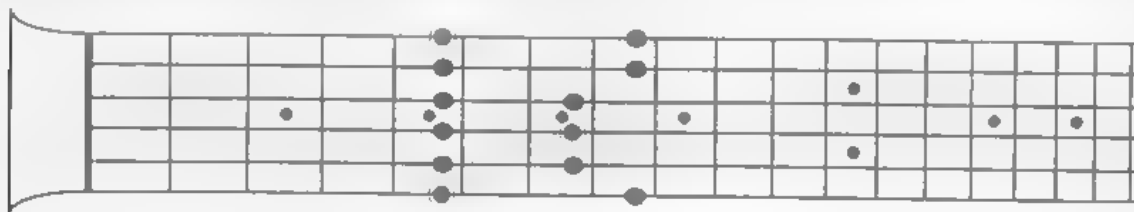
Here is how to use this concept: Play a major scale over a minor chord located a step and a half below the root. For example: Play the C major scale over an A minor chord, the G major scale over an E minor chord, the D major scale over a B minor chord, etc. Even though you're playing the major scale, it sounds like minor... in fact you are playing minor.

In the Scale Glossary, every major and pentatonic scale pattern has two roots indicated. The circled notes indicate the major root notes, and the squared notes indicate the relative minor root notes.

By applying this concept of relative major and minor, you can see that all the fingering patterns for major pentatonic scales can also be applied to the corresponding relative minor.

Minor Pentatonic

Lets try a C major/A minor pentatonic pattern, with 'A' now being the lowest note. This will help make it sound more like A minor rather than C major.



Even if you are just starting out playing guitar, this pattern may be very familiar. Often times it's the first scale pattern guitarists learn. Most guitarists could play this in their sleep. The root occurs in three octaves within this pattern.

Exercise 2

Open to the first page of your Scale Glossary. Using the traditional five pentatonic patterns, adjust each of the five patterns to G minor, D minor, A minor, E minor and B minor pentatonic (by locating where the roots are).

Try applying the sequences from Exercise 1 (of course, they are all the same as the major fingering patterns, the root is just in a different place).

Both major and minor pentatonic work very well for blues and traditional rock soloing, and are great for many of the progressions in the 'Applied Soloing' part of this program.

You must always be careful when soloing to put any scale patterns into the correct location for the key involved. For instance, in Progression 1 (in the Applied Soloing section), the A minor pentatonic works great, but the A major pentatonic - 'in a big way' - does not. Chords will always determine what your scale choices will be.

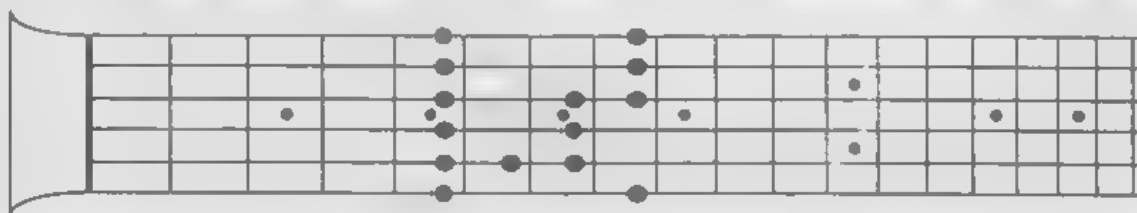
UNIT 4: THE BLUES SCALE

If we add one note to the minor pentatonic scale (the $\flat 5$) we get yet another important scale: **the Blues Scale**.

Historically, this "flat five" interval (written $\flat 5$) was called the "devil's interval." There are stories that in Europe, composers who used this interval too much could actually be tried as a witch.

I'm not sure if this is true, but if it was true, nowadays we'd have a lot of crispy guitar players around. The $\flat 5$ adds dissonance. Blues and rock players use this dissonance to create tension and a generally meaner, nastier sound than the minor pentatonic.

Here is the A minor pentatonic scale with the addition of the $\flat 5$, transforming it into the blues scale.



Remember: Learning scale patterns should be combined with learning vocabulary -- licks and phrases that use the notes from the scale patterns.

Exercise 1

Open to "The Five Traditional Blues Scale Fingering Patterns" in your Scale Glossary. By locating where the roots are, adjust each of the five patterns to G, D, A, E and B blues scales.



UNIT 5: CHORDS AND HARMONY

Chord Construction

To know what scales you can play over a given chord, it helps to understand what those chords are and where they come from.

Most chords are actually built from the major scale. This is done using a simple formula: Take a note from the scale, then add notes above it from that same scale in thirds. In other words, stack every other note on top of it!

The G major scale: G A B C D E F# G

Let's create a chord from this scale, starting with the root note G. Skipping every other note, we then add B (the 3rd) and D (the 5th). If you play these three notes (G, B and D) at the same time you are playing a G major triad. Often major triads like this are called by their root name: just 'G' or 'G major'. Chords are that simple!



On the guitar, there are many ways to play those three notes. We often play some notes in two or more places within the same chord, making the chord sound fuller. Look at the following typical guitar 'voicing' of a G Major triad. Starting with the lowest pitch, we have: G-B-D-G-B-G: a total of three G's, two B's and one D. Although there are six tones in the chord, there are only three different notes.



Chord Building Exercise

Build a triad from the root of each of the following scales, starting from the root. First write down the three notes in the space provided to the right of the scale notes. Then, figure out some new places you can play those three notes, anywhere on your fretboard, creating your own chord voicings. Go ahead and play notes in more than one octave if you wish. (You may end up with some familiar looking chord shapes!)

Example: E F# G# A B C# D# E, E Triad E - G# - B

Again, if you don't know the names of the notes on the fretboard, these exercises will be painful and slow.

Sharp Keys:

- 1) D E F# G A B C# D, D triad _____
- 2) A B C# D E F# G# A, A triad _____
- 3) B C# D# E F# G# A# B, B triad _____
- 4) F# G# A# B C# D# E# F#, F# triad _____

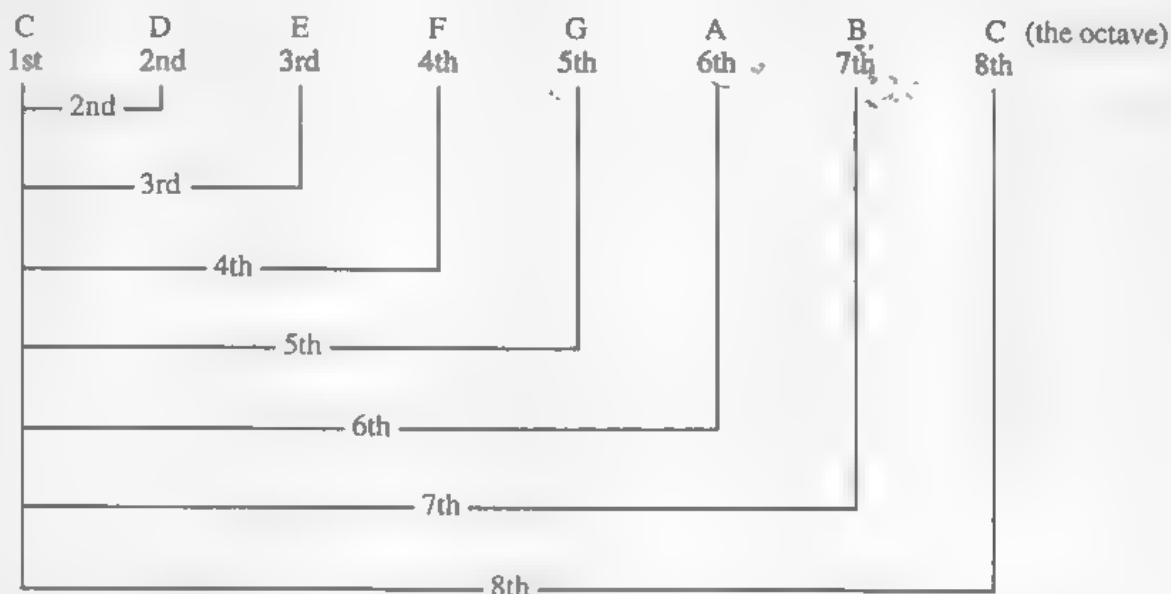
Flat Keys:

- 1) F G A Bb C D E F, F triad _____
- 2) Ab Bb C Db Eb F G Ab, Ab triad _____
- 3) Db Eb F Gb Ab Bb C Db, Db triad _____
- 4) Bb C D Eb F G A Bb, Bb triad _____

UNIT 6: INTERVALS

An interval is how we measure the distance between two notes. Basically, we will use the major scale as a "measuring stick."

First, number each major scale steps:



Based on the major scale, the distance between the root and the second step is called a 2nd (also a whole step), the distance between the root and third step is a 3rd (two whole steps), and on up to the 4th, 5th, 6th, 7th and 8th — which is usually called the octave.

These intervals are called: Major 2nd, Major 3rd, Perfect 4th, Perfect 5th, Major 6th and Major 7th.

Besides "major" and "perfect," there are three other interval types: Minor, Diminished, and Augmented.

Minor intervals are a half step less than major:

Major 2nd = 1 Whole Step

Minor 2nd = 1/2 Step

Major 3rd = 2 Whole Steps

Minor 3rd = 1 & 1/2 Step

Major 6th = 4 & 1/2 Steps

Minor 6th = 4 Whole Steps

Major 7th = 5 & 1/2 Steps

Minor 7th = 5 Whole Steps

Diminished intervals are a half step less than perfect:

Perfect 4th = 2 & 1/2 Steps

Diminished 4th = 2 Whole Steps

Perfect 5th = 3 & 1/2 Steps

Diminished 5th = 3 Whole Steps

Perfect 8th = 6 Whole Steps

Diminished 8th = 5 & 1/2 Steps

Augmented intervals are a half step larger than major and perfect:

Major 2nd = 1 Whole Step

Augmented 2nd = 1 & 1/2 Step

Major 3rd = 2 Whole Steps

Augmented 3rd = 2 & 1/2 Steps

Perfect 4th = 2 & 1/2 Steps

Augmented 4th = 3 Whole Steps

Perfect 5th = 3 & 1/2 Steps

Augmented 5th = 4 Whole Steps

Major 6th = 4 & 1/2 Steps

Augmented 6th = 5 Whole Steps

Major 7th = 5 & 1/2 Steps

Augmented 7th = 6 Whole Steps
(one octave)

Here is a complete list of the simple (within one octave) intervals, with examples based from C:

	INTERVAL	EXAMPLE FROM C
0 steps	Unison	C to C
1/2 Step	Minor 2nd	C to D \flat
1 Whole Step	Major 2nd	C to D
1 & 1/2 Steps	Minor 3rd (Aug 2nd)	C to E \flat (C to D \sharp)
2 Whole Steps	Major 3rd (Dim 4th)	C to E (C to F \flat)
2 & 1/2 Steps	Perfect 4th	C to F
3 Whole Steps	Aug 4th (Dim 5th)	C to F \sharp (C to G \flat)
3 & 1/2 Steps	Perfect 5th	C to G
4 Whole Steps	Aug 5th/Minor 6th	C to G \sharp (C to A \flat)
4 & 1/2 Steps	Major 6th	C to A
5 Whole Steps	Minor 7th/Aug 6th	C to B \flat (C to A \sharp)
5 & 1/2 Steps	Major 7th	C to B
6 Whole Steps	Perfect 8th	C to C

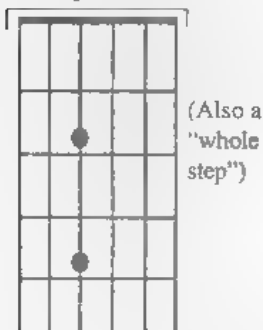
Compound Intervals: Any interval over an octave (8th) is called a compound interval, for example: 9th's, 11th's or 13th's. These, of course, are the same notes as the simple intervals, only displaced one octave.

Intervals on the Guitar

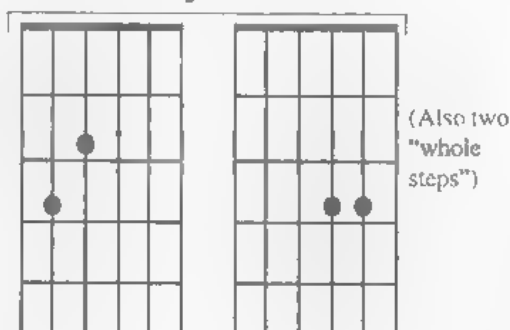
Memorize these shapes! Notice that because of the way the B-string is tuned, it's necessary to adjust the interval shape up a fret when the interval crosses over the B-string.

The following intervals are all contained within the major scale.

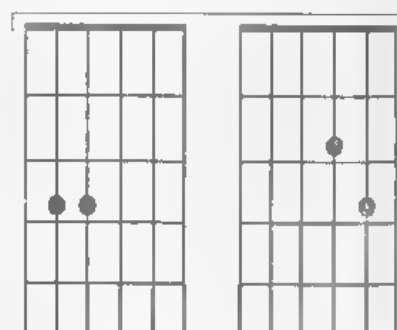
Major 2nd



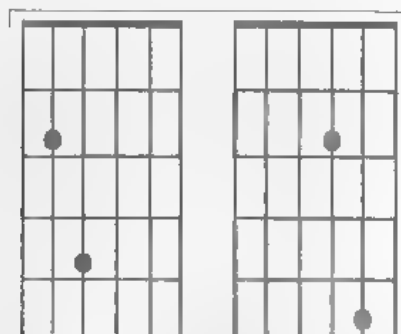
Major 3rd



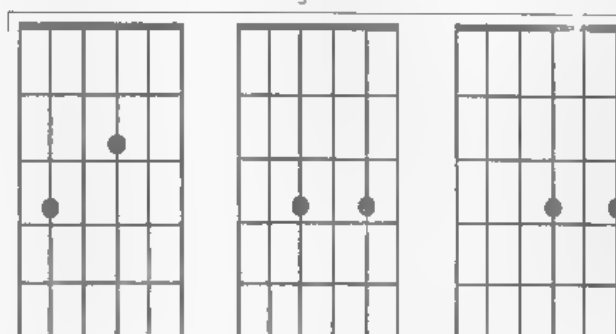
Perfect 4th



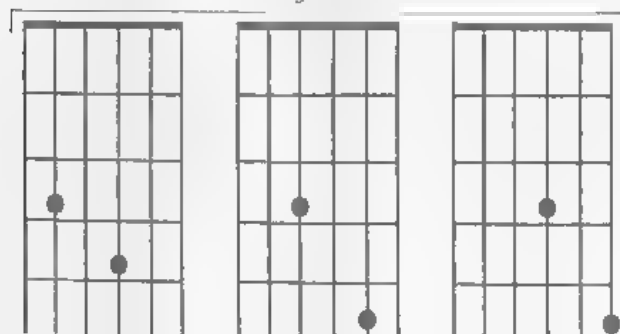
Perfect 5th



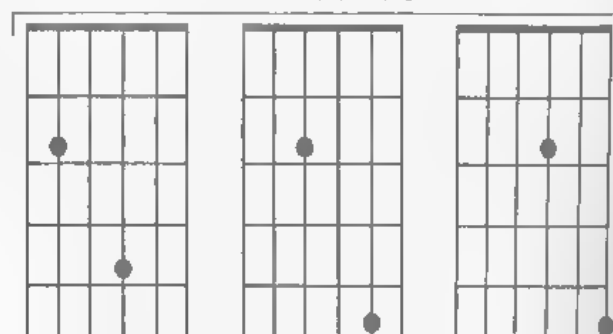
Major 6th



Major 7th

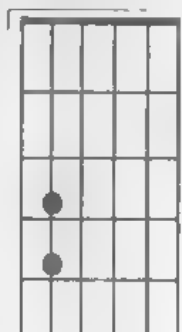


Perfect Octave



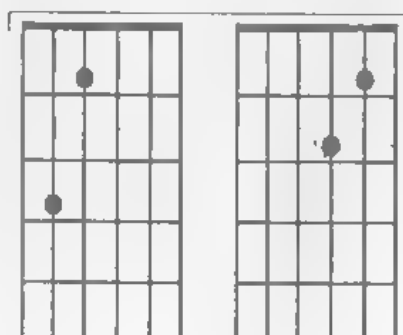
The following intervals are not contained in the major scale. These intervals are derived by lowering the top note of each of the major scale intervals by one half-step (one fret).

Minor 2nd

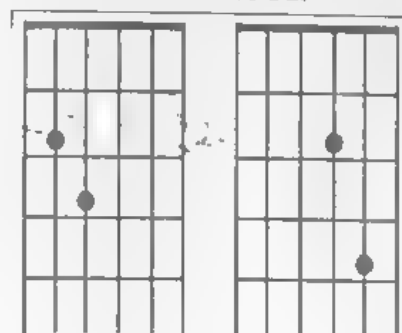


(Also
a "half
step")

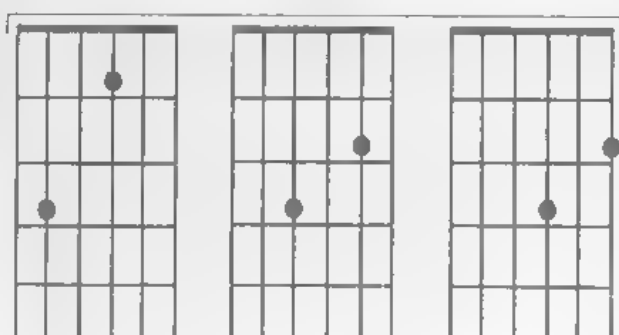
Minor 3rd



Diminished 5th



Minor 6th

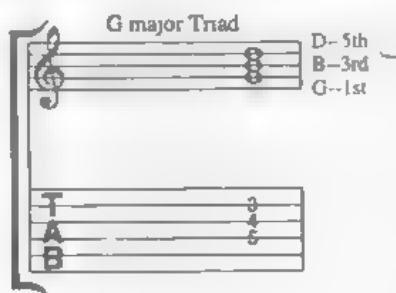


Minor 7th

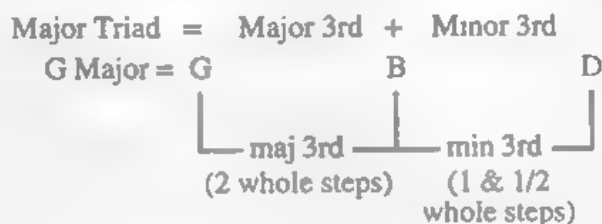


UNIT 7: MAJOR AND MINOR TRIADS

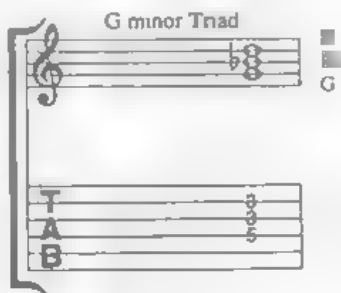
Triads are three note chords containing a root (1st), 3rd and 5th. The distance between the root and third is very important - it determines the **chord quality** -- major or minor. Notice that in the following G major triad there is a major 3rd between the root and third (G to B), and a minor third between the third and fifth (B to D).



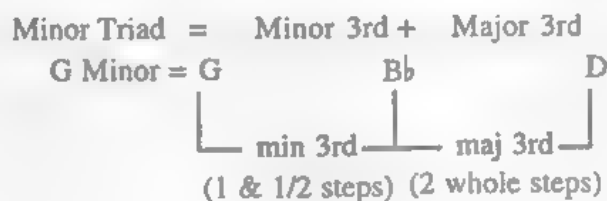
All major triads consist of a major third plus a minor third:



To make any major chord into a minor chord, simply lower the third a half step. Flattening the third gives us a minor third, changing the chord from major to minor.

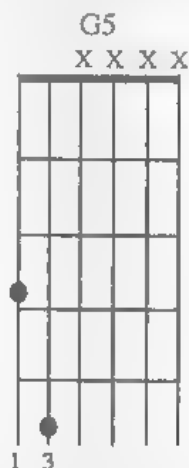


A minor triad is the exact opposite of a major triad: a minor third plus a major 3rd:

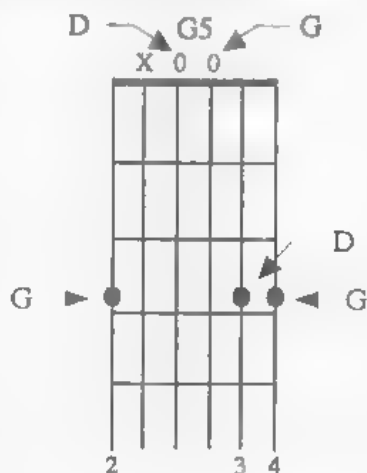


UNIT 8: POWER CHORDS

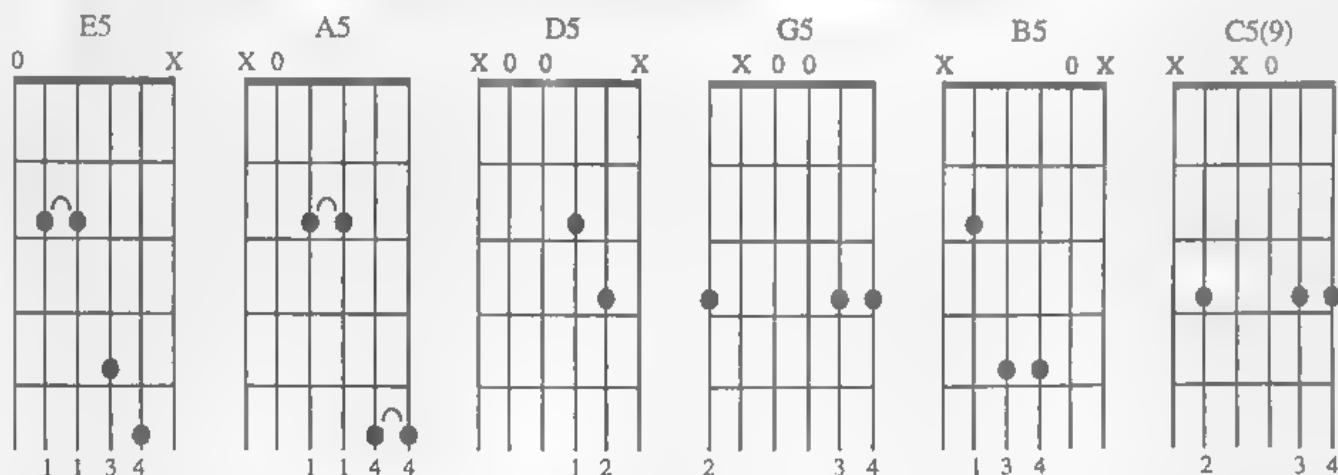
Guitar players who play with a lot of distortion often leave out the third of the chord altogether and just play two notes: the root and the fifth. These kinds of chord voicings are referred to as "Power Chords." A power chord is indicated as a "root 5 chord," as in the case of the G5 power chord below.



These "root & fifth" chords have very few overtones, so they sound real good with distortion. Also, because they have no 3rd, they can be used in place of either major or minor chords. To make the chord sound bigger and fuller, you can "double" the roots and fifths in more than one place within the chord voicing.



Here are some popular power chord voicings. These big sounding chords sound great with distortion, and work well as "long tones" -- quarter notes, half notes, whole notes or longer.



UNIT 9: BUILDING CHORDS IN A KEY CENTER

(Harmonizing the Scale)

A chord can be built upon every note of the major scale. This is done simply by building a triad from every scale tone, using only notes from the scale. Shown below is a harmonized G major scale. Notice that the seven notes of the scale are numbered with Roman numerals.

	I	IIIm	IIIIm	IV	V	VIIm	VIIIm
T	2	6	7	8	5	8	8
A	4	6	7	9	7	9	10
B	5	7	9	10	7	9	11

Analysis

If we analyze each triad, we can see that the I, IV, and V chords are major triads (a major 3rd plus a minor 3rd) and the II, III and VI chords are minor (a minor 3rd plus a major 3rd). The VII chord is a diminished triad: minor 3rd plus a minor 3rd. (You may want to review Unit 7)

The I chord:	G major,	G-B-D	(maj 3rd + min 3rd)
The IIIm chord:	A minor,	A-C-E	(min 3rd + maj 3rd)
The IIIIm chord:	B minor,	B-D-F#	(min 3rd + maj 3rd)
The IV chord:	C major,	C-E-G	(maj 3rd + min 3rd)
The V chord:	D major,	D-F#-A	(maj 3rd + min 3rd)
The VIIm chord:	E minor,	E-G-B	(min 3rd + maj 3rd)
The VIIIm chord:	F# dim,	F#-A-C	(min 3rd + min 3rd)

Exercise: Write out the notes in each chord of the harmonized D major scale. Indicate which are major, minor, or diminished.

D major scale notes:

D-E-F#-G-A-B-C#-D-E-F#-G-A-B, etc.

I chord _____

II chord _____

III chord _____

IV chord _____

V chord _____

VI chord _____

VII chord _____

As you can see from this exercise, in any major scale (or key) we always have the same sequence of chord qualities. It is very important to memorize this sequence:

I	II	III	IV	V	VI	VII
Major	Minor	Minor	Major	Major	Minor	Dim.

UNIT 10: DIATONIC 7TH CHORDS

"Diatonic" refers to notes, chords and melodies based completely in the major scale. Example: The chord progression G - Em - Am - D is diatonic to the key of G. Whereas G - E - A - D contains two chords (E and A) that contain notes not found in the G major scale. The chords in the harmonized G major scale are diatonic to the key of G.

So far, the only chords we have dealt with are triads. We can also build diatonic chords with more than three notes. To build a four note chord, we add every third note (just like triads) the root, 3rd, 5th, and 7th. These four note chords are called **seventh chords**.

Remember, with diatonic triads we had only three basic types: "major", "minor", and "diminished" (augmented is a fourth type of triad spelled: 1-3-♯5, but it is not diatonic to a major scale). With diatonic seventh chords, there are four types: Major 7th, Dominant 7th, Minor 7th, and Minor 7(b5). Note: The Minor 7(b5) is sometimes also called "half diminished".

	Imaj7	IIm7	IIIm7	IVmaj7	V7	VIIm7	VIIIm7(b5)
T	2	3	5	7	8	10	12
A	3	4	7	9	10	12	13
B	5	7	9	10	12	14	16

Here's the order of these diatonic 7th chords, when built from the major scale, compared with triads.

TRIAD NAME	SEVENTH CHORD	NOTE EXAMPLE	INTERVALS (TRIAD + 3RD)
I: Major	Major 7	G-B-D-F♯	Major + maj 3rd
II: Minor	Minor 7	A-C-E-G	Minor + min 3rd
III: Minor	Minor 7	B-D-F♯-A	Minor + min 3rd
IV: Major	Major 7	C-E-G-B	Major + maj 3rd
V: Major	Dominant 7	D-F♯-A-C	Major + min 3rd
VI: Minor	Minor 7	E-G-B-D	Minor + min 3rd
VII: Dim	Minor 7(b5)	F♯-A-C-E	Dim + min 3rd

Lets look at the intervals in these 7th chords, so we can understand them:

Major 7 Chord: Root, major 3rd and perfect 5th, just like a major triad, then add a major 7th on top.

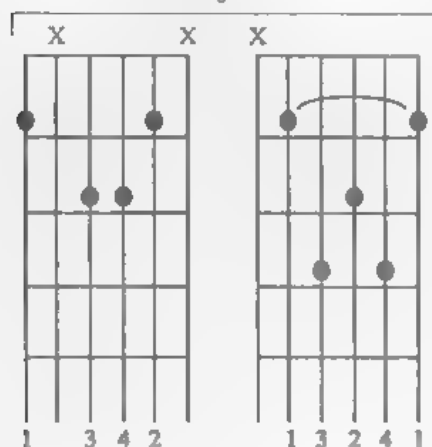
Dominant 7 Chord: Root, major 3rd and perfect 5th, just like a major triad again, but now on top we have a minor 7th. (Musicians often don't use the word dominant when labeling these chords, we usually refer to them as just "root 7th", for example: G7 or A7.)

Minor 7th Chord: This one has a root, minor 3rd and 5th, like a minor triad, but on top we have a minor 7th.

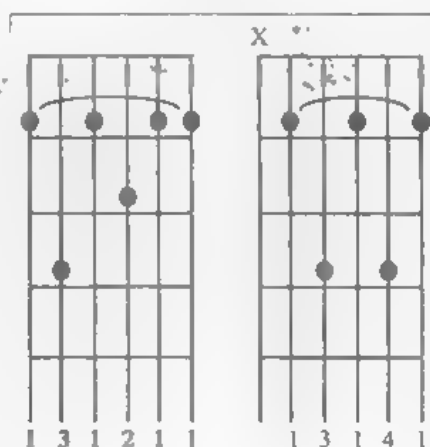
Minor 7(b5) Chord: Root, minor 3rd and diminished 5th (or b5), just like a diminished triad, but on top we have a minor 7th.

Here are two standard chord voicings for each of these four seventh chord types; one with the root on the "E-string" and one with the root on the "A-string".

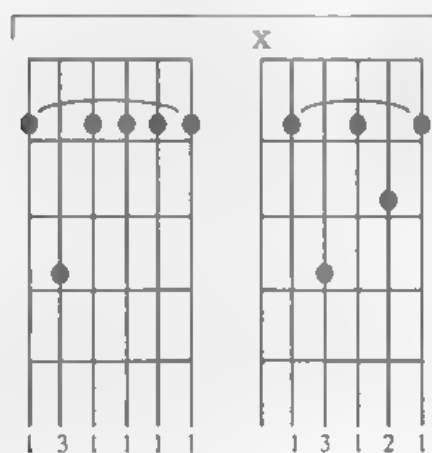
Major 7



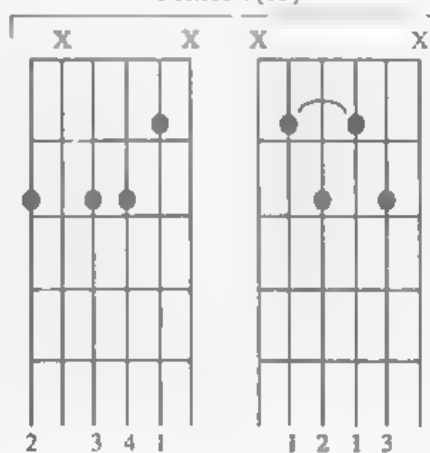
Dominant 7



Minor 7



Minor 7(b5)



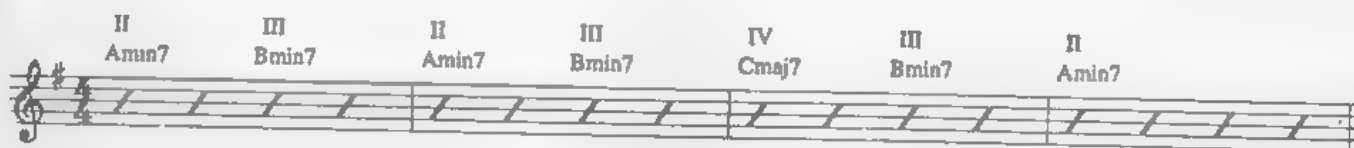
UNIT 11: MODES

When we play a G major scale over its I chord, it has a very major sound. That major sound also has another name: the "Ionian Mode."

If we play the same notes (G major scale) over its II chord (A minor), it's going to sound different. This is because the scale notes are being heard in reference to the Am chord, and not the G. Any melodies you play will tend to gravitate and resolve to the chord tones they are being played over.

A major scale centering around its II chord is called the "Dorian Mode." So, in this case, even though we are playing the G major scale, we call it A Dorian, and "A" (the 2nd step) becomes our new root.

Furthermore, if we play a group of chords in a progression built from the G major scale, but center that progression around Am, we could say it is a Dorian progression. We can call this an A Dorian progression because the sound revolves around the A minor:



Of course, we can use the G major scale to solo over those chords, because they're all built from G major. But now, the A minor chord sounds like it's the new I chord, so we say we are playing in A Dorian.

There are seven modes, one for each step of the major scale:

- 1st Mode - Ionian (same as major)
- 2nd Mode - Dorian
- 3rd Mode - Phrygian
- 4th Mode - Lydian
- 5th Mode - Mixolydian
- 6th Mode - Aeolian (same as natural minor)
- 7th Mode - Locrian

Every mode has its own distinct sound. For example, the Phrygian Mode (built on the third step) has an exotic, Spanish sound. The Lydian Mode has a real cool, jazz-like sound. By stressing the appropriate notes (usually a combination of the chord tones and a few choice extensions), you can evoke the distinct sound and personality of each mode. Here is a list of chords in the key of G. By playing the mode and stressing the notes in these chords, you can evoke the sound of each mode.

- G Ionian - Gmaj9
- A Dorian - Am6/9
- B Phrygian - C/B
- C Lydian - Cmaj9(#11)
- D Mixolydian - D13
- E Aeolian - Em7
- F# Locrian - F#m7(b5)

Exercise

Listen to the sounds of each mode. Play the chord and then the scale. Even better, record the chord or have a friend play it, then you play the scale over the top. When playing each mode try to feature the new root.

1) Play G Ionian:

G major scale over its I chord: Gmaj7 or Gmaj9

2) Play A Dorian:

G major scale over its II chord: Am7 or Am6/9

3) Play B Phrygian:

G major scale over its III chord: Bm7 or C/B

4) Play C Lydian:

G major scale over its IV chord: Cmaj7 or Cmaj9(♯11)

5) Play D Mixolydian:

G major scale over its V chord: D7 or D9

6) Play E Aeolian:

G major scale over its VI chord: Em7

7) Play F♯ Locrian:

G major scale over its VII chord: F♯m7(b5)

Mode Analysis

Each mode has its own sound because when starting the major scale on a note other than the root, we've changed where the half steps are located. For example in A Dorian those half steps now occur between 2 & 3 and 6 & 7. We are now counting our scale steps from the 2nd, not the 1st. Look at the chart.



One reason why each mode has a distinct sound is because the half steps are in different locations. Starting the scale on a different step creates a new set of intervals measured from the new root. For example, Phrygian has a b2 and Lydian has a ♯4 when compared to a major scale starting on the same note.

As a soloist, when playing in Lydian you want to feature that distinct sounding ♯4. Just like in Phrygian, you should feature the b2. This is how you really use the mode and bring out its sound.

In the Applied Rock Soloing section, we cover most all of the different modal sounds. Additionally, you will find phrase examples featuring important notes for the specific mode that it's to be played over.

UNIT 12: MORE RELATIVE MINOR

Of the seven modes (see Unit 11), the Ionian (major) and Aeolian (pure minor) virtually dominate all Western music.

Because of its massive use, it is important to know the relative minor for every major key. For example, if you look at a piece of music and see one sharp, one may think it's in G major. But, it could also be in E minor.

The root of the relative minor is the 6th step of the major scale. In the G scale, you would count up: G, A, B, C, D and then the 6th E. The E minor scale is the relative minor of the G major scale.

An easier way to do this math is to count in the opposite direction, the way we did way back in the pentatonic section. Count down a minor 3rd (a whole and a half step) from the root of the major key. This also gives us the 6th. Down a minor 3rd from "G" is "E," so E minor is the relative minor of the G major scale.

You may be asking: Why should I care about this? Well... if you've got some real cool minor licks, you can use them over a major progression. Just use that formula! For example: Any E minor lick can be used over a G major progression.

Exercise

The relative minor of D major = B minor

The relative minor of F major = _____

The relative minor of B \flat major = _____

The relative major of E minor = _____

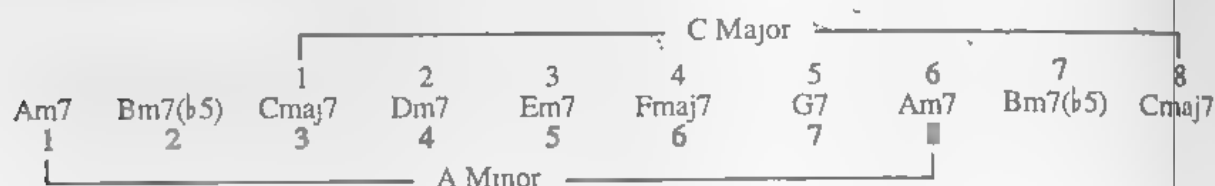
The relative major of D minor = _____

The relative minor of F \sharp major = _____

The relative major of G minor = _____

UNIT 13: THE HARMONIZED MINOR SCALE

This is very simple; the relative minor uses the same chords as its corresponding major scale, only start with the 6th chord.



The harmonized minor scale in triad and seventh chords:

MINOR SCALE	TRIAD	7TH CHORD
I chord	minor	minor 7
II chord	diminished	minor 7(b5)
III chord	major	major 7
IV chord	minor	minor 7
V chord	minor	minor 7
VI chord	major	dominant 7
VII chord	major	major 7

Exercise

What is the III chord in A minor? _____

What is the V chord in B minor? _____

What is the III chord in E minor? _____

What is the II chord in Bb minor? _____

What is the VII chord in C minor? _____

Exercise

Figure out how to play this 'Randy Rhoads style' progression in the keys of: A minor, E minor, D minor and others. Use the harmonized minor scale.

||: I | VI | VII | I | VII | II | V | V: ||

UNIT 14: HARMONIC MINOR

Harmonic minor is a very important scale and is especially common to "classically" influenced rock styles. In order to fully understand the harmonic minor, you must first understand how the dominant 7th chord functions.

The Dominant 7th Chord: The dominant 7th chord is the single most important chord in Western music (hence the term "dominant"). The 3rd and 7th of this chord create an augmented 4th interval, which is the most "unstable" (needing to resolve) interval. For example: The 3rd and 7th of a D7 chord (F# and C) naturally resolve to G and B, the root and 3rd of a G chord. This chord movement from V7 to I is called a "V7 - I cadence."

The dominant chord actually establishes the key of a piece by its strong tendency to resolve to the I chord. Once you hear the dominant "V" chord resolve to the "I" chord, whether the "I" is major or minor, you will hear that I chord as the key center. In fact, in traditional music theory analysis, a key change is not considered established until a I-V7-I progression is heard.

Harmonic Minor: In the harmonized major scale, the five chord is a dominant 7th (review Unit 10). In the harmonized natural minor scale, the five chord is a minor 7th (review Unit 13).

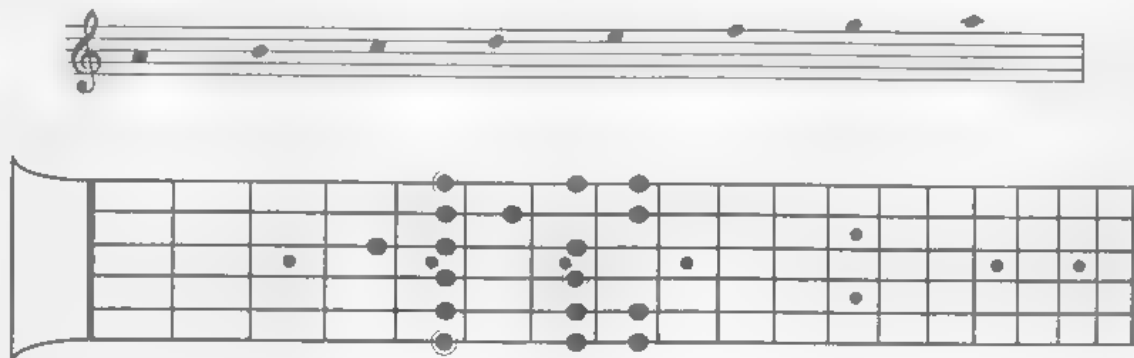
For example: In the key of A minor (same notes and chords as C major), the V chord is Em7 (E-G-B-D).

In order to firmly establish the minor key center, the 3rd of the V chord is raised to form a dominant 7th, rather than a minor 7th chord.

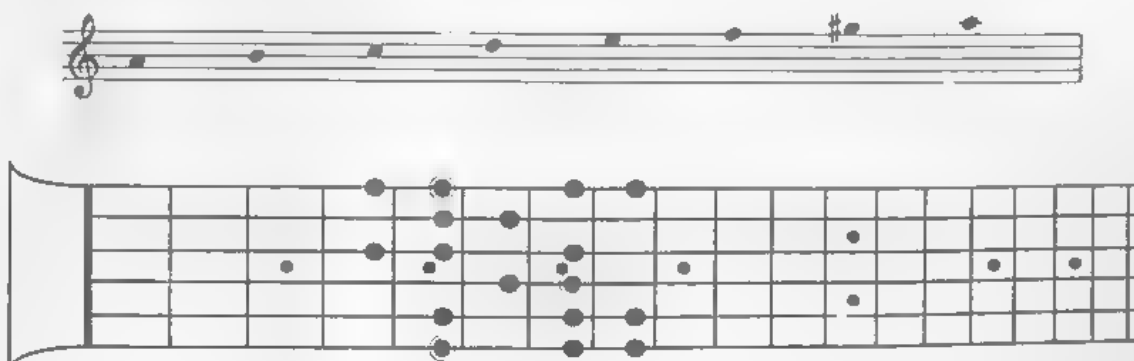
For example: In the key of A minor the V chord will usually be E7 (E-G#-B-D) not Em7 (E-G-B-D).

So, the harmonic minor scale is actually a natural minor scale with a raised 7th. (In A minor, this would be the G#.) This raised 7th is the note needed to make the V chord a dominant 7th instead of a minor 7th.

A Minor:



A Harmonic Minor:



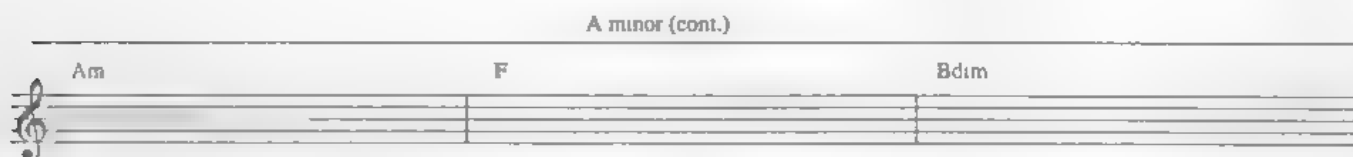
Exercise 1

In the key of A minor, play a V7 chord (E7), for a bar then resolve it to the I chord (A minor).

Now, play the E7 chord followed by the A harmonic minor scale. Then, resolve it to the A minor chord followed by the A natural minor scale.

Exercise 2

Here is a "Kandy Rhoads-style" progression. Play harmonic minor when soloing over the E7.



Exotic Uses: An interesting way to use harmonic minor is to play a dominant 7th chord, E7 (the V7 in the key of A minor), but this time don't resolve it to the I, stay on that chord. Then solo with A Harmonic minor over top.

You could actually think of this as the fifth mode of harmonic minor. A harmonic minor over its V chord. Some people call this sound "Phrygian Dominant" (see Progression 2) because when compared to the Phrygian mode, it's actually the same scale -- only with a major third, giving you all the notes in a dominant 7th chord.

Phrygian Dominant Exercise

Play an E7 chord and follow it with A harmonic minor. This should give you that exotic sound. Other good chords to use with that A harmonic minor scale are F major and D minor:



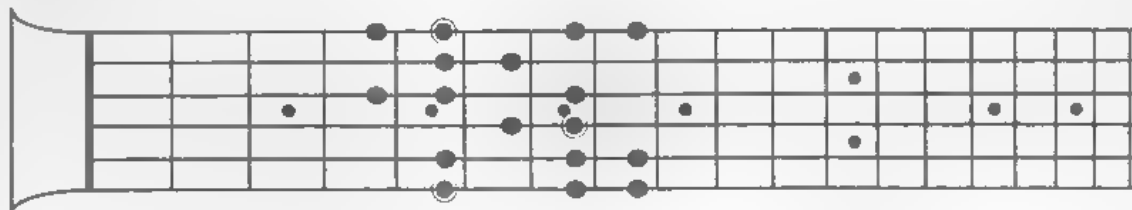
Refer to your Scale Glossary for harmonic minor fingering patterns; roots are marked for use as traditional harmonic minor and phrygian dominant.

UNIT 15: MELODIC MINOR

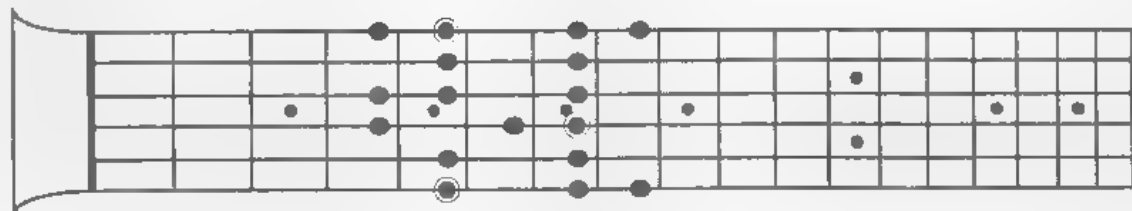
The sound of the minor third interval between the 6th and 7th steps in the harmonic minor is **very strong** and has a very unique character. Often, composers and improvisers don't want this particular sound when working in a minor key, so they raise the 6th a half step. This eliminates the interval of a minor third, while preserving the raised 7th, which is necessary for the V7 chord. By raising the 6th step of the harmonic minor, you create a more melodic scale to use, hence the name **melodic minor**.

Note: In traditional music theory, the melodic minor scale contains the raised 6th and 7th when ascending, but reverts to a natural minor scale when descending. This is to account for the fact that when composing or improvising in minor keys, all of these notes are desirable -- depending upon what harmonies (chords) the notes are voiced against. For improvising we will use the melodic minor scale, both ascending and descending.

A Harmonic Minor:

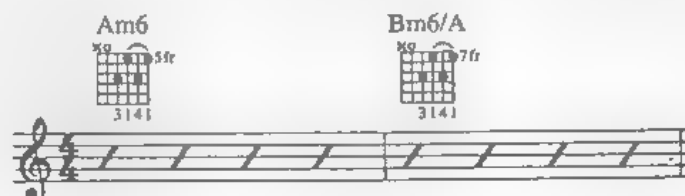


A Melodic Minor:



Another interesting thing: if you compare the Melodic Minor scale to the major scale, you will see that the melodic minor is the same as a major scale with a $\flat 3$ rd.

Here is an example of a progression over which you would use the melodic minor scale.



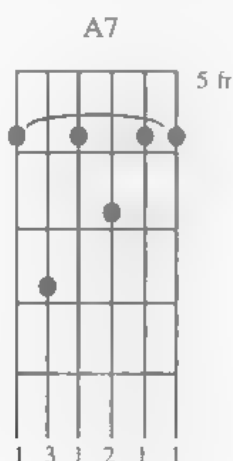
Use the "A" melodic minor scale over both of these chords. Notice the Bm6 chord contains both the raised 6th and raised 7th (relative to A melodic minor).

Lydian $\flat 7$: Many jazz and now some rock players, have gotten into using modes of melodic minor. Two that are popular are the 4th and 7th modes. A lot of players call the 4th melodic minor mode "Lydian $\flat 7$." This one can be very cool over altered dominant 7th chords (specifically dominant 7($\flat 5$)).

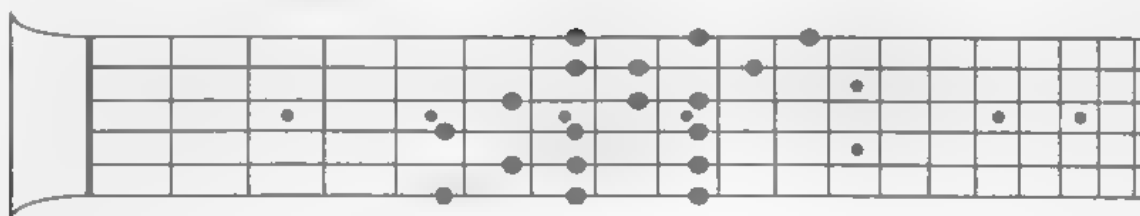
A cool thing about Lydian $\flat 7$ is that it's the same as Mixolydian, but it has a $\sharp 4$ (you know the same as the $\flat 5$), that unstable note used in the blues scale.

The formula you need to know to play this mode is. Over a dominant chord, go up a fifth and then play the melodic minor scale. This gives you the 4th mode.

Example: Over an A7 chord, go up a fifth and play E melodic minor. (If you want to think in modal terms, you are playing E melodic minor over its IV chord: A)



E Melodic Minor Scale (A Lydian $\flat 7$)



Refer to the Scale Glossary for the melodic minor fingering patterns (you will find roots located for both melodic minor and its Lydian $\flat 7$ mode).

UNIT 16: SYMMETRICAL SCALES

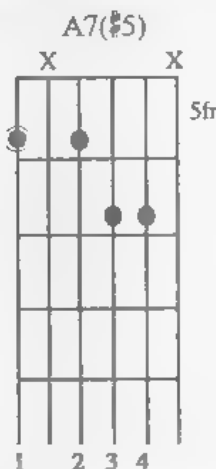
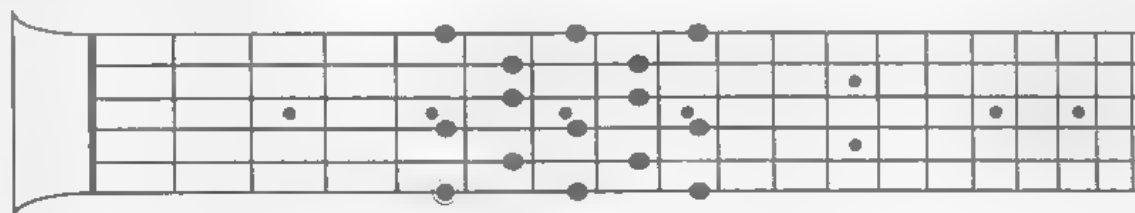
(Whole Tone and Diminished)

These unusual but very interesting scales and their arpeggios are called symmetrical because of their completely uniform construction.

The Whole Tone Scale: The distance between every note in this scale is a whole step. A whole tone arpeggio (same as 'augmented') would be every other note, so it is made up of all major thirds (2 whole steps each).

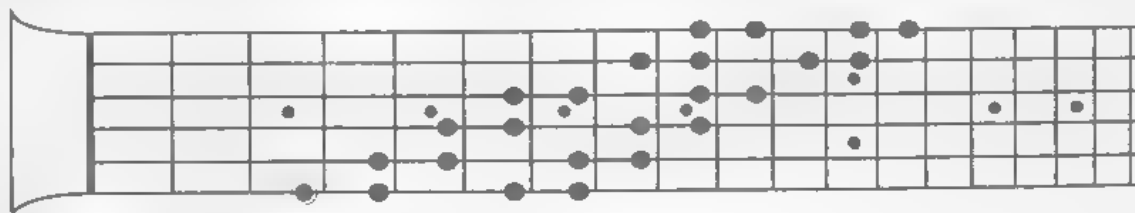
Here is a common fingering pattern for the whole tone scale. Try playing this scale over the A7(#5) chord.

A Whole Tone Scale:

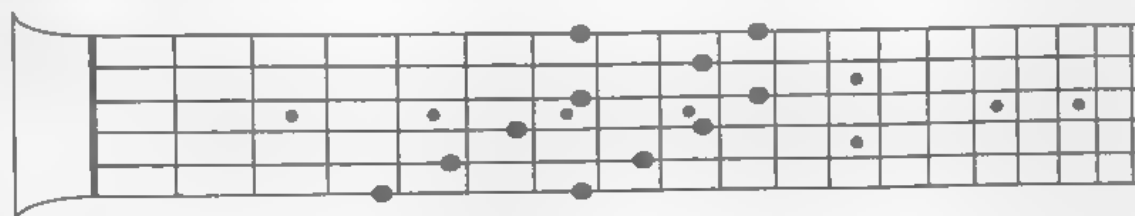


The A whole tone scale can be used over the V chord in the key of D. These scales work well over altered dominant chords — specifically dominant 7th (#5).

Diminished Scales: Another symmetrical scale is the Diminished Scale. It is made from alternating whole and half step intervals, usually starting with a whole step, but sometimes starting with a half step.



The diminished 7th chord arpeggio is made up of all minor thirds. This one's very useful. You can use it in the applied soloing sections whenever you have a V7 chord in a minor key. Simply start the diminished arpeggio on the leading tone (major 7th of the key) and then shred through it!



UNIT 17: EXTENSIONS AND SUSPENSIONS

We can take any chord and continue adding notes to it in thirds up the scale. The next third after the 5th is the 7th, then the 9th, 11th and 13th. The 7th, 9th, 11th and 13th are **extensions**.

Generally speaking, a 9th chord has five notes: Root, 3rd, 5th, 7th, and 9th. An 11th chord has six notes: Root, 3rd, 5th, 7th, 9th, and 11th. And 13th chords actually have seven notes: Root, 3rd, 5th, 7th, 9th, 11th, and the 13th. In actual use, not every note is used in the chord voicing. For example: a G13 chord voicing on guitar might contain a root, 3rd, 7th, and 13th, or root, 3rd, 7th, 9th, and 13th.

It's pretty tough to play seven notes on a six string instrument, so we try to play the most important notes in the chord and skip the less important ones. Generally speaking, the following notes are the most important:

- 1) The third, because it tells the listener whether the chord is major or minor;
- 2) The 7th, because that tells the listener if the chord is dominant;
- 3) The extension, because how can you have a 13th chord without a 13th?

Contrary to what you may think, the root and 5th are not very important to defining the harmony so you can often leave them out especially if the bass player is playing the roots.

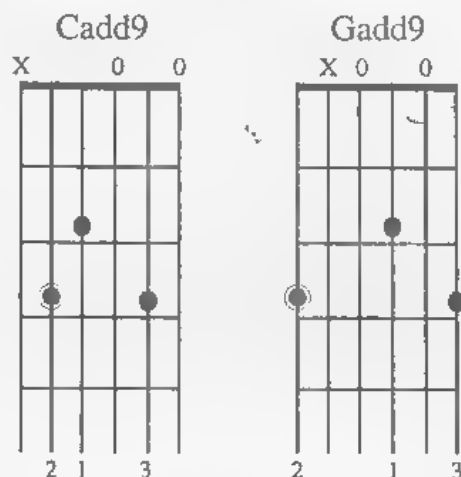
Those rules above apply to traditional "comping" (accompaniment) with a clear guitar tone. If you are playing in a recording session, and your job is distorted guitar, you may be able to toss those rules out the window and just play root/fifth "power chords."

Big chords with lots of different chord tones don't work too well with a crunchy loud guitar. And heck, maybe there's a keyboard guy covering all the big chords anyway.

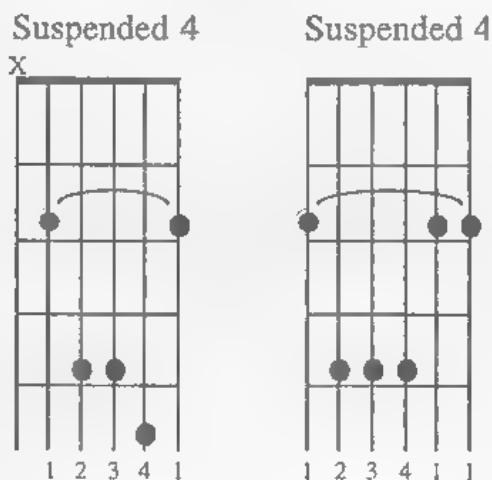
Common Extended Chord Voicings:

<p>Major 9</p>	<p>Dominant 9</p>	<p>Minor 9</p>	<p>Dominant 11</p>
<p>Minor 11</p>	<p>Major 13</p>	<p>Dominant 13</p>	<p>Minor 13</p>

Another type of chord you see a lot in rock is the "add" chord. For example: "add 9", "add 11", and "add 13." This means just add the extension on top of either a power chord (Root/5th) or a triad, skipping the 7th and other extensions.



Another common chord you see a lot is the **suspended** chord. Usually in the "sus chord," the suspended note is a "4th" (sus4). This means the 3rd of the chord is raised up to a 4th. This gives the chord an unresolved or "suspended" sound that wants to resolve back down to the third.



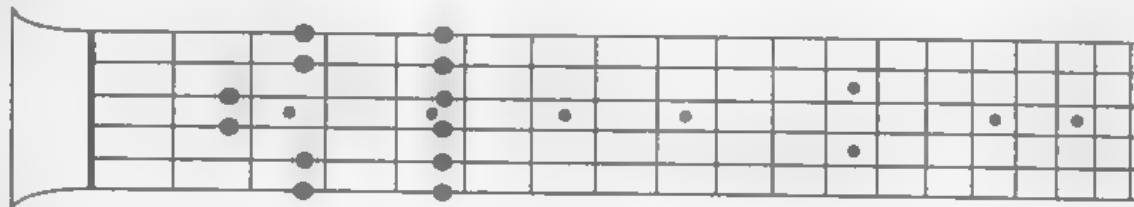
THE ULTIMATE PRACTICAL SCALE GLOSSARY

(Containing The Coolest And Most Usable Fingerings)

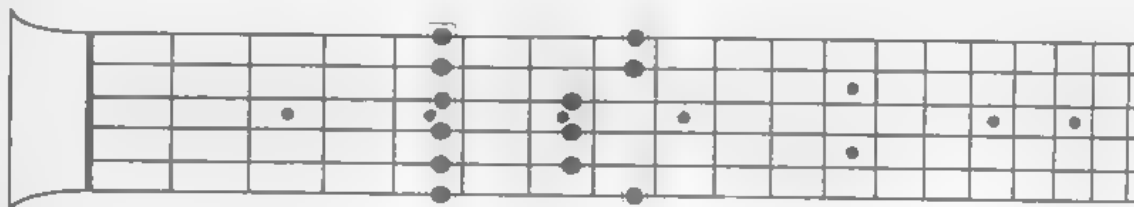
THE FIVE TRADITIONAL MAJOR AND MINOR PENTATONIC SCALE FINGERING PATTERNS.

These patterns are written where they occur on the fretboard for the keys of C major and A minor. The circled notes represent the root notes for the major, and the notes within squares are the root notes for the minor. When changing keys, use these root notes to locate the correct fretboard position(s).

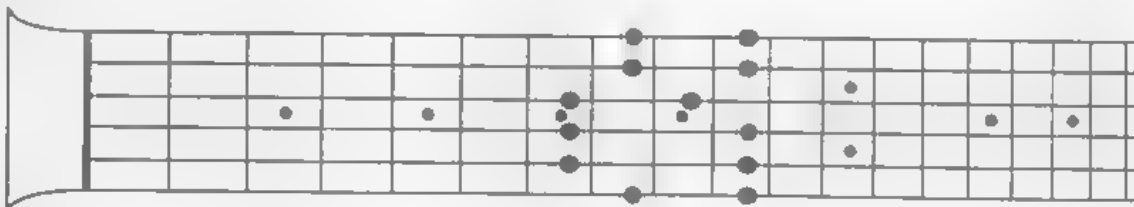
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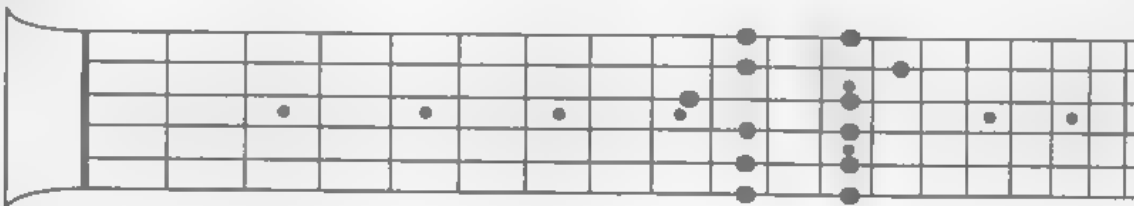
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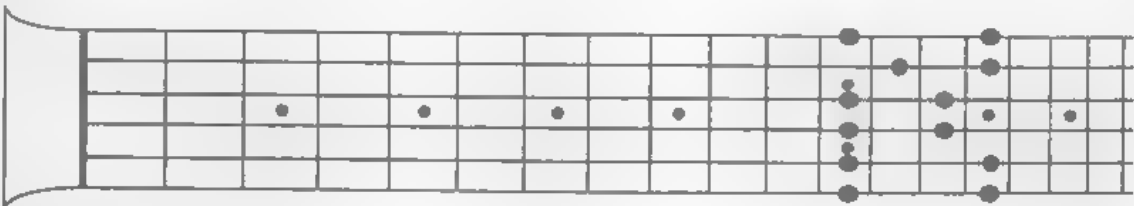
Pattern 3:



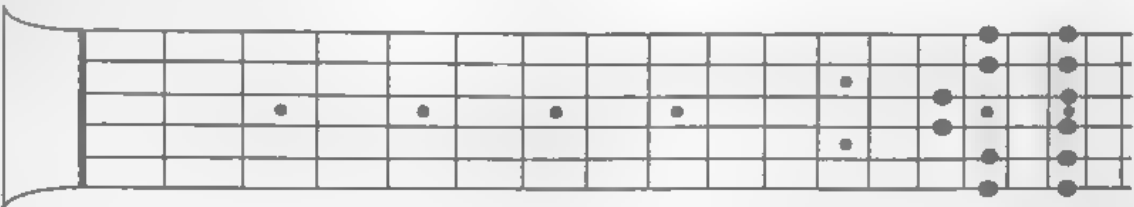
Pattern 4:



Pattern 5:



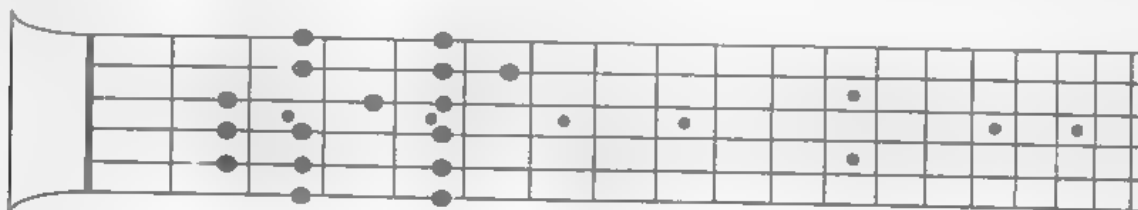
Pattern 1 (octave):



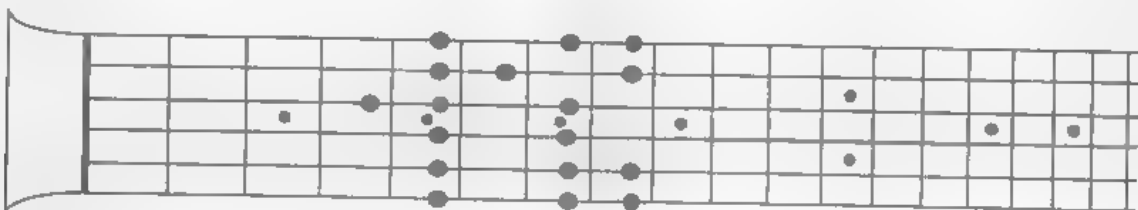
THE FIVE TRADITIONAL MAJOR AND MINOR SCALE FINGERING PATTERNS

These patterns are written where they occur on the fretboard for the keys of C major and A minor. The circled notes represent the root notes for the major, and the notes within squares are the root notes for the minor. When changing keys, use these root notes to locate the correct fretboard position(s).

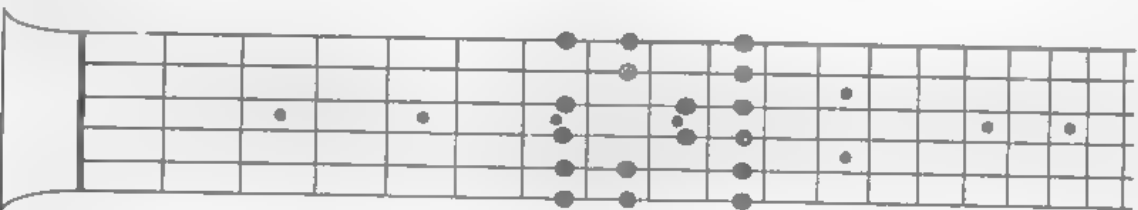
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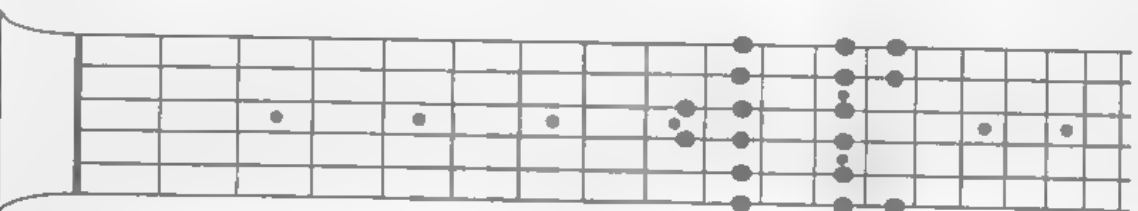
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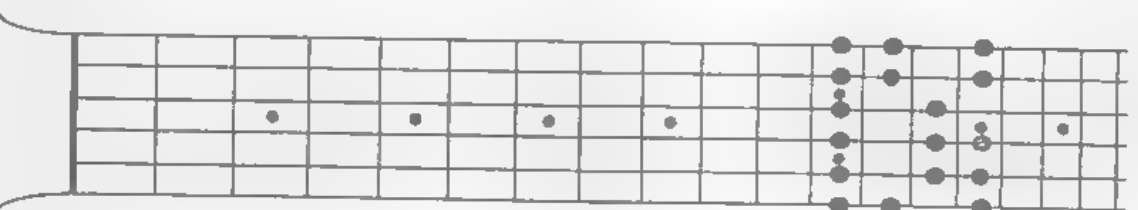
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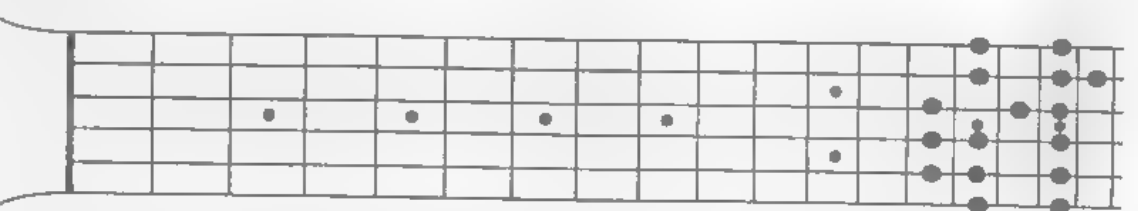
Pattern 4:



Pattern 5:



Pattern 1 (octave)*:

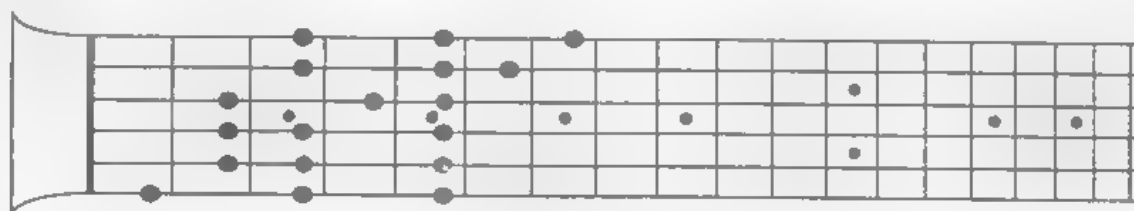


*These patterns are important because their root notes (for major) are located on the "low E" and "A string."

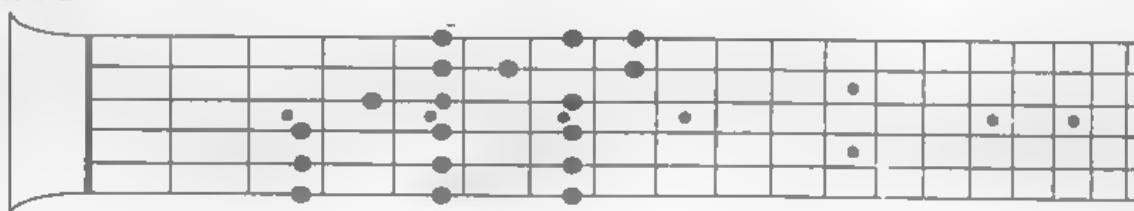
THE SEVEN 'THREE-NOTE-PER-STRING' MAJOR AND MINOR SCALE FINGERING PATTERNS

These patterns are written where they occur on the fretboard for the keys of C major and A minor. The circled notes represent the root notes for the major, and the notes within squares are the root notes for the minor. When changing keys, use these root notes to locate the correct fretboard position(s).

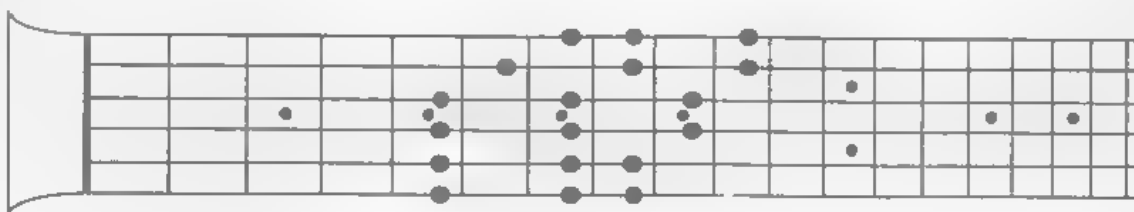
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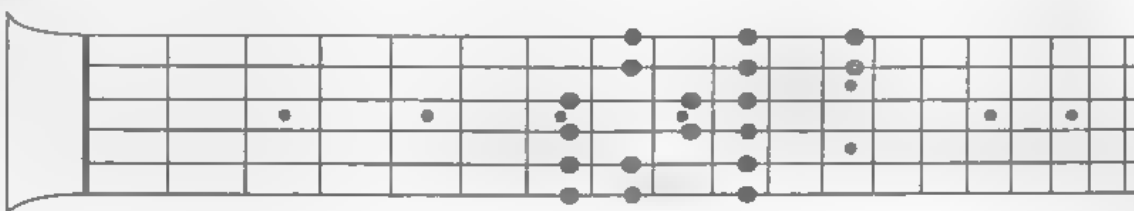
Pattern 2:



Pattern 3:



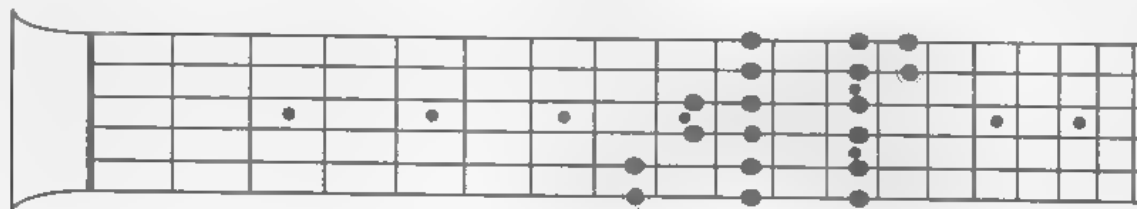
Pattern 4:



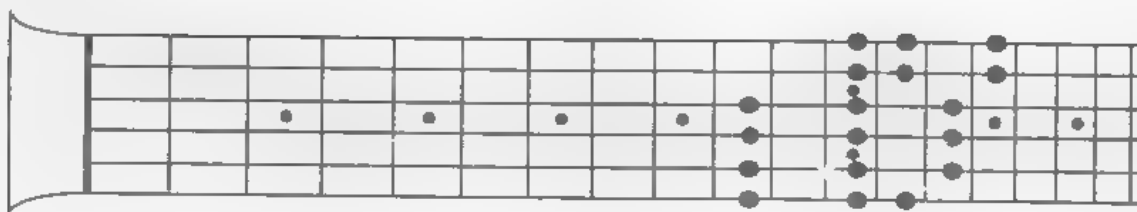
*These patterns are important because their root notes (for major) are located on the 'low E' and 'A-string'.

THE SEVEN 'THREE-NOTE-PER-STRING' MAJOR AND MINOR SCALE FINGERING PATTERNS (CONTINUED)

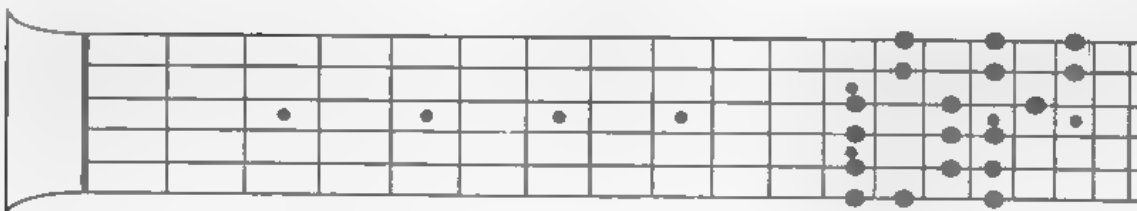
Pattern 5:



Pattern 6:



Pattern 7:

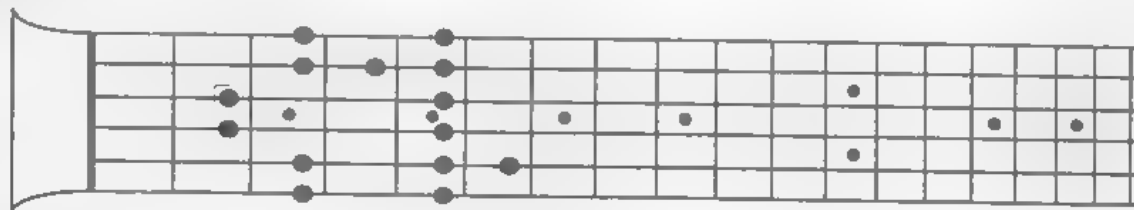


*These patterns are important because their root notes (for major) are located on the 'low E' and 'A-string'

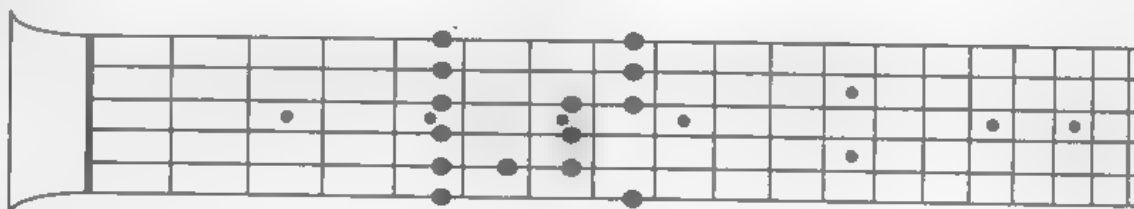
THE FIVE TRADITIONAL BLUES SCALE FINGERING PATTERNS

These patterns are written where they occur on the fretboard for the key of "A Minor Blues." These are exactly the same as the pentatonic patterns from the previous page, with the exception of the "flat fives" being added, thus changing them to blues. The notes within squares are the root notes (these are minor scales only). When changing keys, use these root notes to locate the correct fretboard position(s).

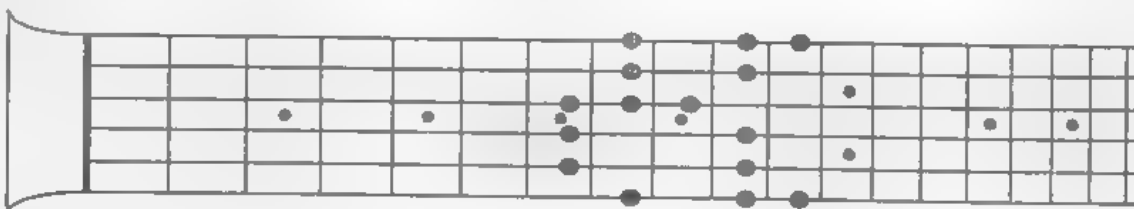
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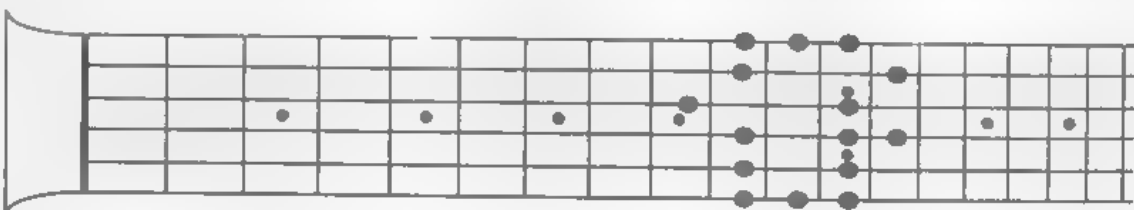
Pattern 2:



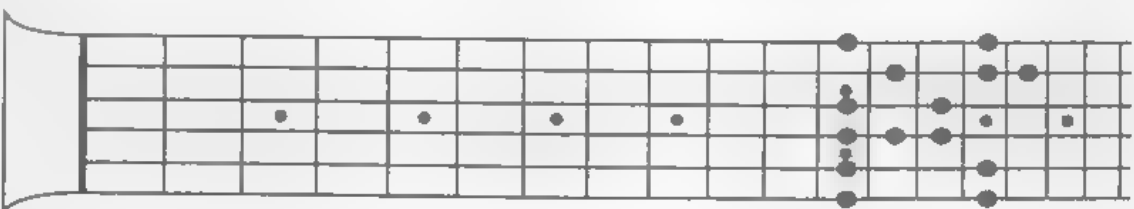
Pattern 3:



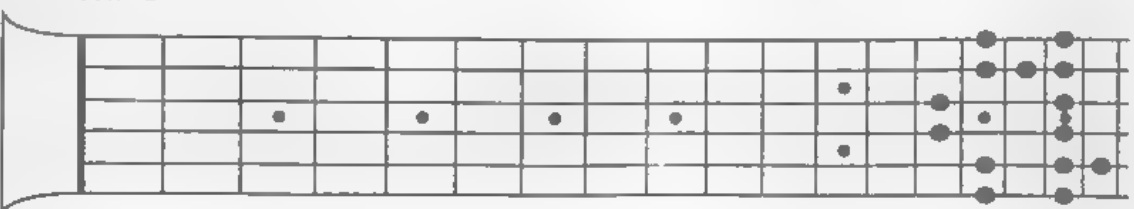
Pattern 4:



Pattern 5:



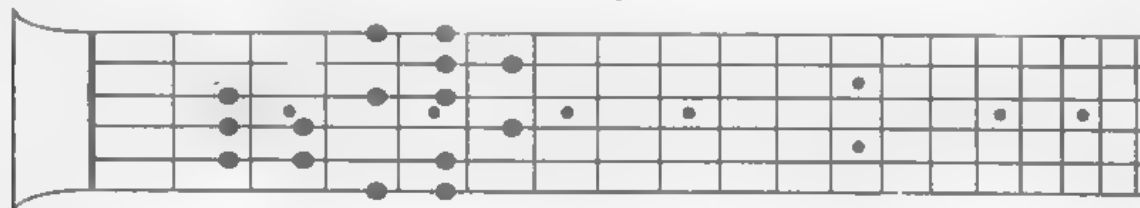
Pattern 1 (octave):



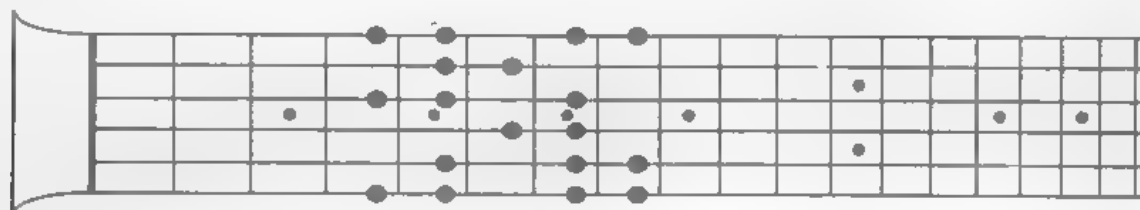
THE FIVE TRADITIONAL HARMONIC MINOR SCALE FINGERING PATTERNS

These patterns are written where they occur on the fretboard for the key of A minor. The notes within squares represent the root notes for the harmonic minor scale. When changing keys, use these root notes to locate the correct fretboard position(s).

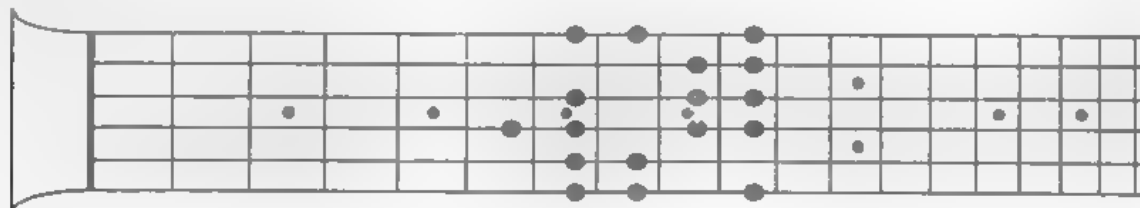
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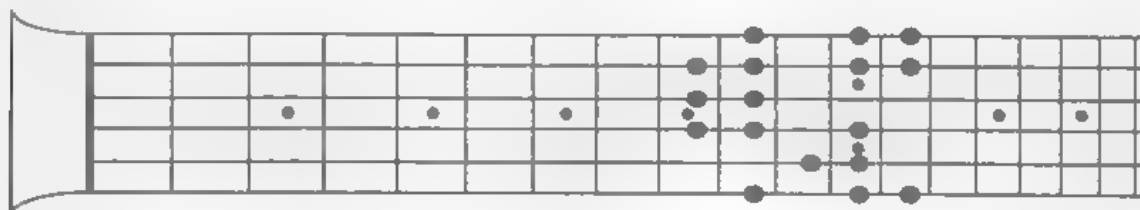
Pattern 2:



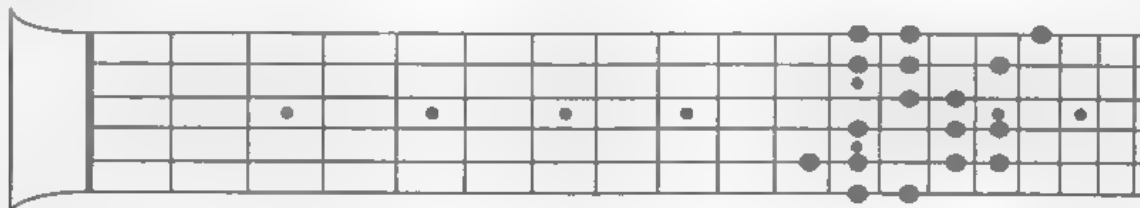
Pattern 3:



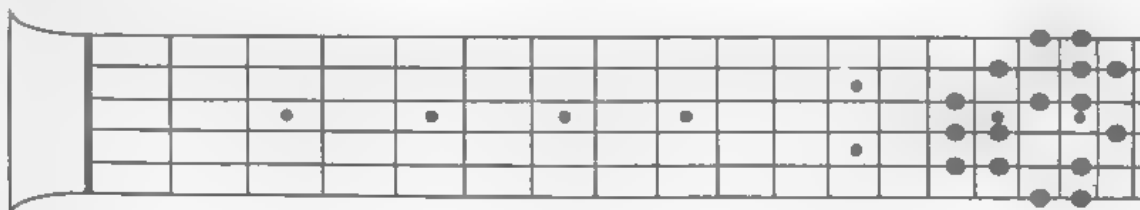
Pattern 4:



Pattern 5:



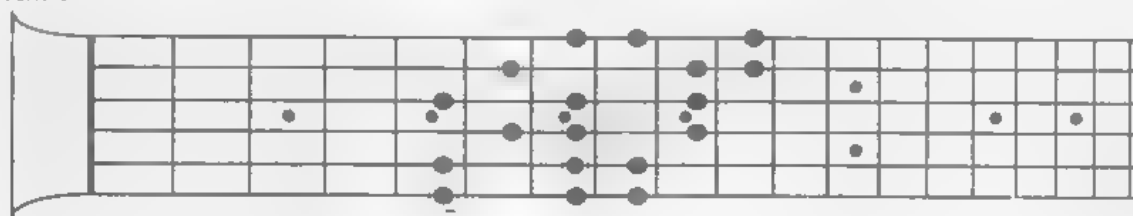
Pattern 1 (octave):



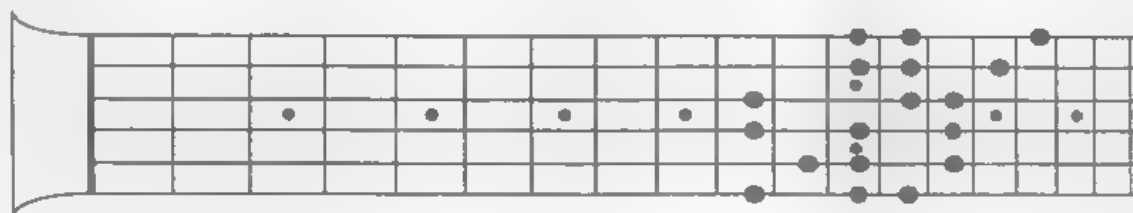
TWO 'THREE-NOTE-PER-STRING' HARMONIC MINOR SCALE FINGERING PATTERNS

These patterns are written where they occur on the fretboard for the key of A minor, or 'E Phrygian dominant' (the 5th mode of the harmonic minor scale, used for Spanish and exotic sounds). The notes within squares represent the root notes for the harmonic minor scale, and the notes within circles indicate the root notes for Phrygian dominant. When changing keys, use these root notes to locate the correct fretboard position(s).

Pattern 1:



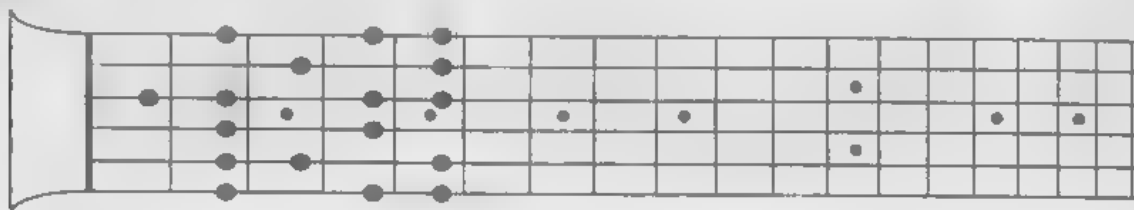
Pattern 2:



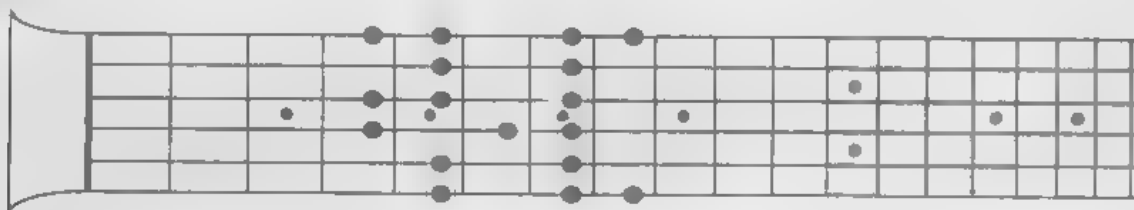
THE FIVE TRADITIONAL MELODIC MINOR SCALE FINGERING PATTERNS

These patterns are written where they occur on the fretboard for the key of A minor. The notes within squares represent the root notes for the melodic minor scale. When changing keys, use these root notes to locate the correct fretboard position(s).

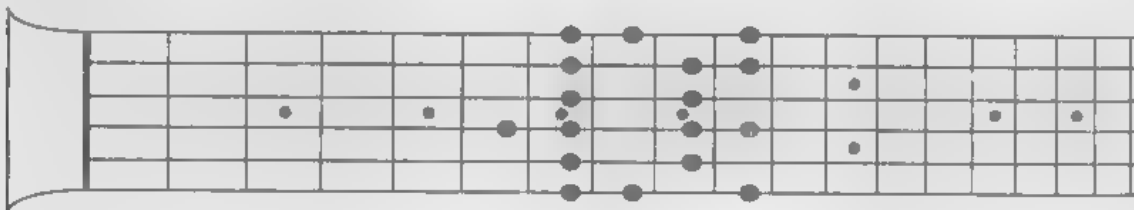
Pattern 1:



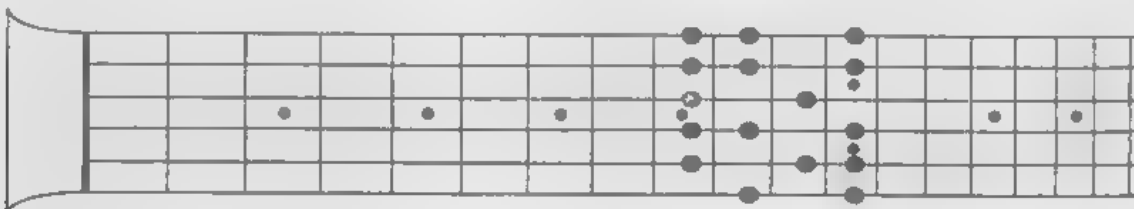
Pattern 2:



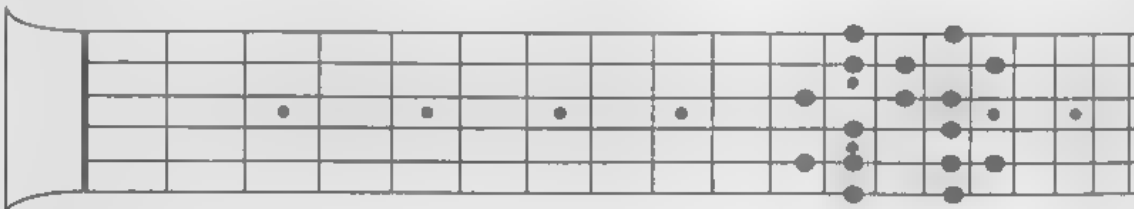
Pattern 3:



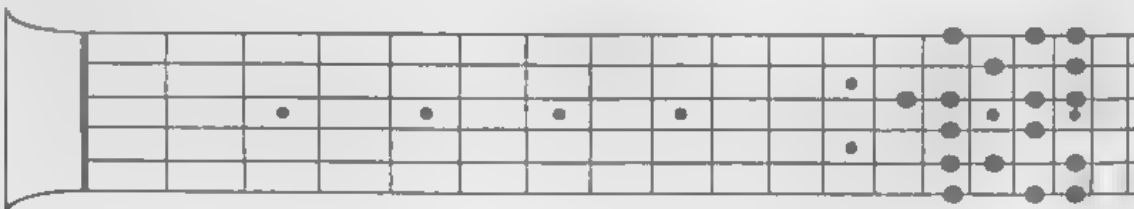
Pattern 4:



Pattern 5:



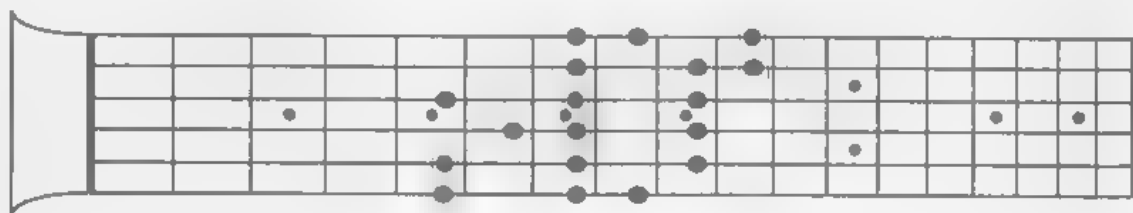
Pattern 1 (octave):



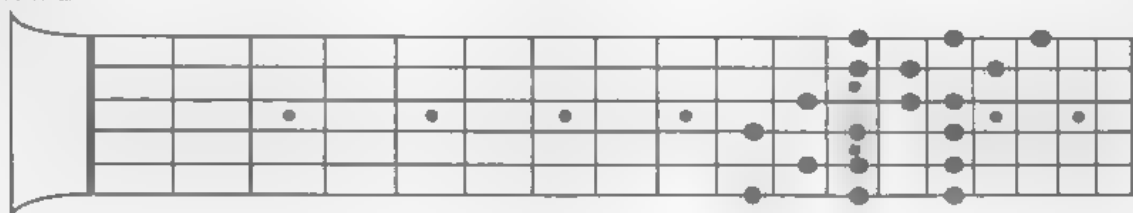
TWO 'THREE-NOTE-PER-STRING' MELODIC MINOR SCALE FINGERING PATTERNS

These patterns are written where they occur on the fretboard for the key of A Minor, or 'D Lydian, $\flat 7$ ' (the 4th mode of the melodic minor scale, used for jazzy, non-functioning dominant sounds). The notes within squares represent the root notes for the melodic minor scale, and the notes within circles indicate the root notes for the Lydian $\flat 7$. When changing keys, use these root notes to locate the correct fretboard position(s).

Pattern 1:



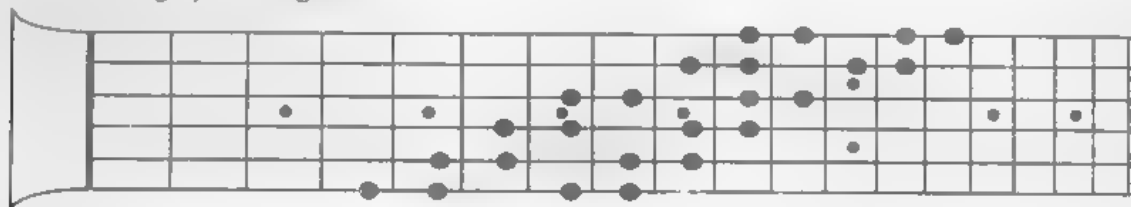
Pattern 2:



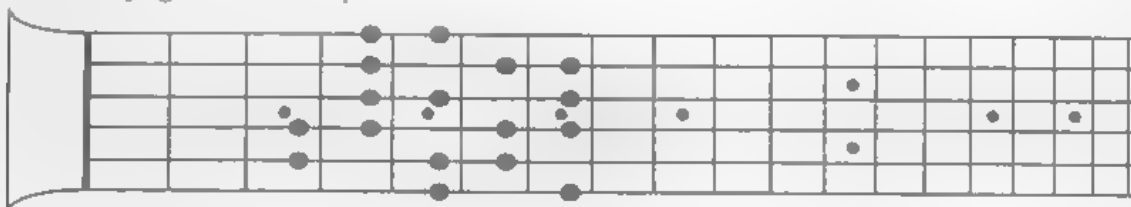
TWO DIMINISHED SCALE FINGERING PATTERNS

All the diminished examples on this page have "A" as their root. Because of their symmetrical construction, other notes could be the root as well. The notes within squares represent the root notes for the diminished scale.

Pattern 1 (moving up the fingerboard):

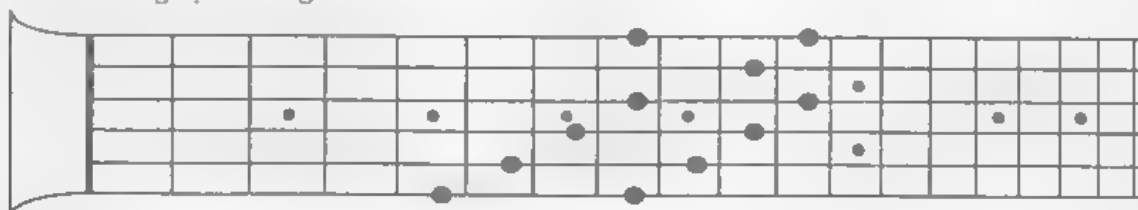


Pattern 2 (staying close to one position):

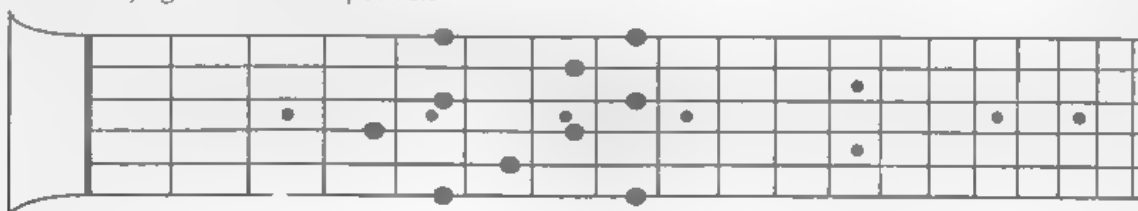


TWO DIMINISHED 7 ARPEGGIO FINGERING PATTERNS

Pattern 1 (moving up the fingerboard):



Pattern 2 (staying close to one position):



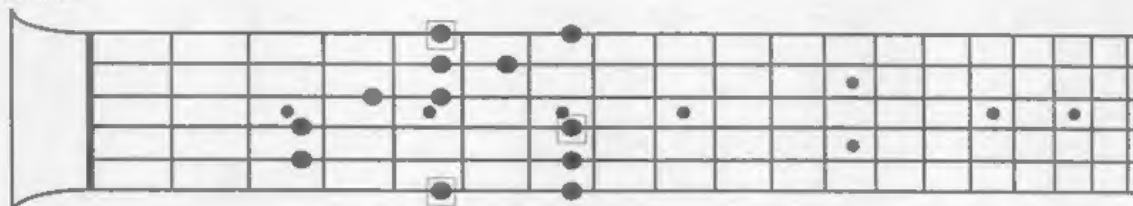
THE JAPANESE PENTATONIC SCALE

Although there are many other ways to play this scale, the patterns below illustrate three practical and useful "two-note-per-string" scale fingerings. The notes within squares represent the root notes for this scale, which should be used within the context of a minor scale. You may find other modes of this scale very interesting as well!

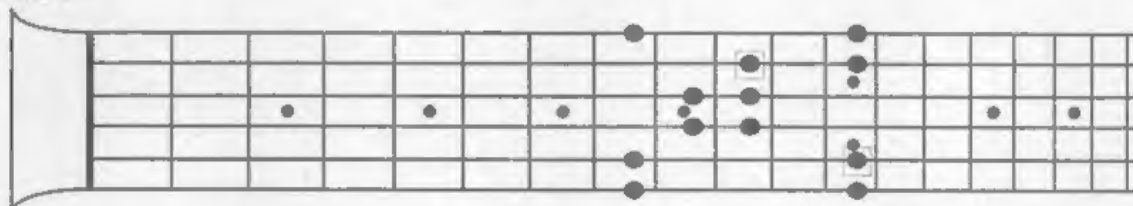
Pattern 1:



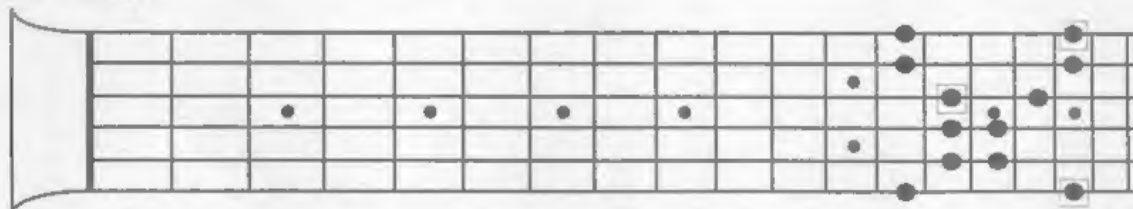
Pattern 2:



Pattern 3:



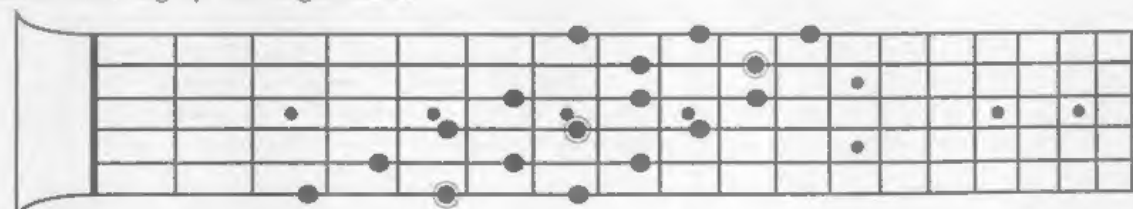
Pattern 1 (octave):



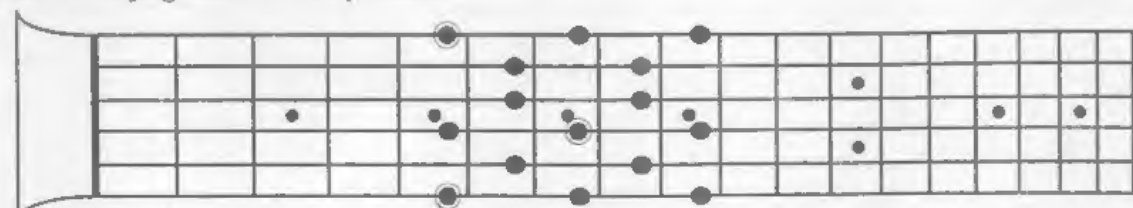
THE WHOLE TONE SCALE

Both of the whole tone scale patterns below have "A" circled as their root note. However, because of their completely symmetrical construction (consisting entirely of whole steps), virtually any note may be used as the root.

Pattern 1 (moving up the fingerboard):



Pattern 2 (staying close to one position):



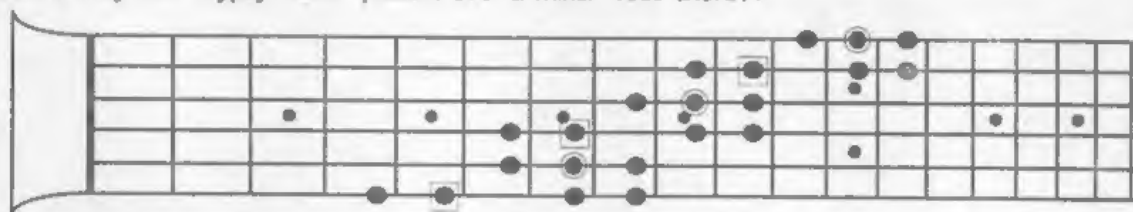
THE GYPSY MINOR SCALE

In addition to calling this scale the "Gypsy minor," many people also refer to it as the "Hungarian minor." However, while I lived in Europe, I taught guitar to several Hungarians, and even shot a video in Budapest. Not one musician I spoke to over there had ever heard of the Hungarian minor scale. So, now I call it by its "other" name: "Gypsy minor."

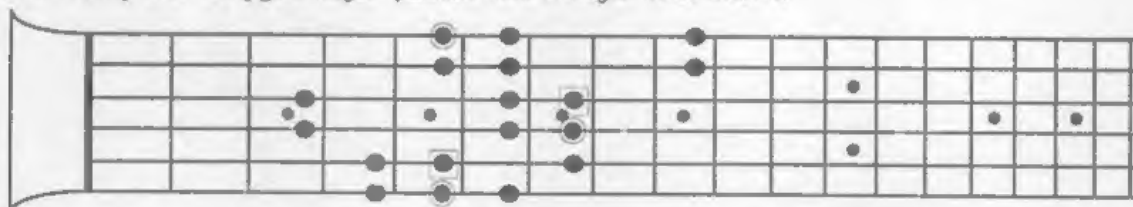
The fourth mode of this scale, the "Phrygian major," is very cool if you want to get some real exotic Transylvanian type sounds. It's called Phrygian major because it has all of the same notes as the normal Phrygian mode, with the inclusion of a raised 3rd (like Phrygian dominant), and a raised 7th (major 7th). (Remember: This mode would be the Gypsy minor scale, starting from the 5th step.)

The notes within squares represent the root notes for the Gypsy minor scale, and the circled notes indicate the root notes for the Phrygian major.

Pattern 1 (Play this "Gypsy minor" pattern over a minor "root chord"):



Pattern 2 (Play this "Phrygian major" pattern over a major "root chord"):

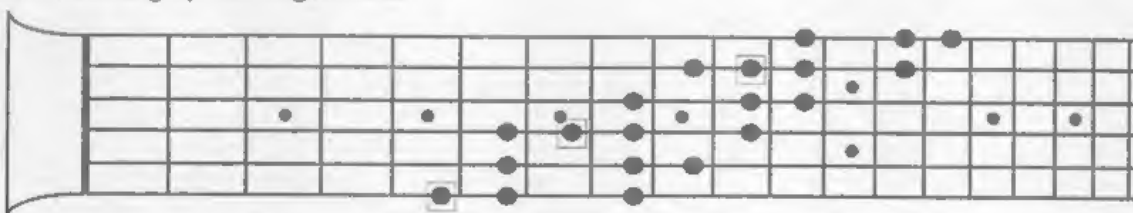


*This pattern ascends up the neck and is a good form to use for Gypsy minor. By the way, this scale is actually a harmonic minor scale with a raised 4th.

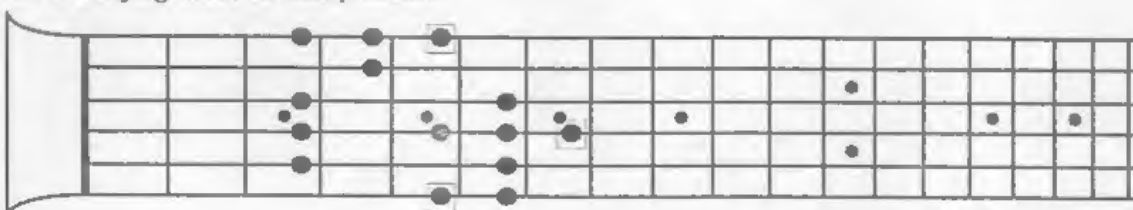
THE ENIGMATIC SCALE

This scale, compared to a major scale starting on the same root, has a $\flat 2$, $\flat 3$, $\sharp 4$, $\sharp 5$ and $\sharp 6$. The notes within squares represent the root notes of the scale.

Pattern 1 (moving up the fingerboard):



Pattern 2 (staying close to one position):



GUITAR TAB GLOSSARY **

TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



Ghost Bend: Bend to the specified note, before the string is picked.



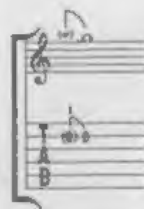
WHOLE STEP: Play the note and bend string one whole step.



PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



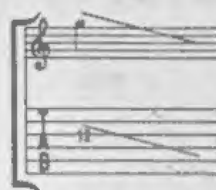
SLIGHT BEND (Microtone): Play the note and bend string slightly to the equivalent of half a fret.



BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.



DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.

HARMONICS



NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



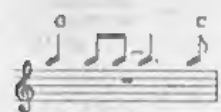
ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parentheses are found around the fretted note, it does not sound. No parentheses means both the fretted note and A.H. are heard simultaneously.

*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

RHYTHM SLASHES



STRUM TIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



INDICATING SINGLE NOTES USING RHYTHM SLASHES:
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



FRETBOARD TAPPING:

"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.



TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



BEND AND TAP TECHNIQUE:

Play note and bend to specified interval. While holding bend, tap onto note indicated.



LEGATO SLIDE:

Play note and slide to the following note. (Only first note is attacked).



LONG GLISSANDO:

Play note and slide in specified direction for the full value of the note.



SHORT GLISSANDO:

Play note for its full value and slide in specified direction at the last possible moment.



PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).



MUTED STRINGS:

A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).



PALM MUTE:

The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



TREMOLLO PICKING:

The note or notes are picked as fast as possible.



TRILL:

Hammer on and pull off consecutively and as fast as possible between the original note



ACCENT:
Notes or chords are to be played with added emphasis.



STACCATO (Detached Notes):

Notes or chords are to be played roughly half their actual value and with separation.



DOWN STROKES AND UPSTROKES:

Notes or chords are to be played with either a downstroke (v) or upstroke (v) of the pick.



VIBRATO: The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.

ARTICULATIONS



HAMMER ON:

Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



LEFT HAND HAMMER:

Hammer on the first note played on each string with the left hand.



PULL OFF:

Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.